



THE NEW YORK



DRAMATIC MIRROR.

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PRICE TEN CENTS.

THE THEATRE AS A CRITIC

GEORGE PARSONS LATHROP

"Plays are the mirrors of life," wrote Bulwer, years ago, with small originality but considerable truth. The mirror theory, however, cannot be accepted as entirely correct or satisfactory unless we attach to it some qualifications. Doesn't a good deal depend on the angle at which the mirror is held and the light which is thrown on both the natural object and the glass in which we are to see it?

After all, the common, careless idea that mirrors are an absolute, invariable and impartial medium of reflection, leads to much error. We are quite well aware that the stage and the looking-glass are both artificial contrivances, and that the images they display cannot be literally exact and perfect always, any more than they can be the actual originals.

Another point, here, and a very important one, deserves notice. The public and the critics of drama sometimes, I think, forget that the theatrical mirror, besides presenting a smooth and bright reflecting surface on the side which is turned outward, should also have a reflecting mind on the other, and unseen side. This mind takes a much more important share of the reflecting function, than quicksilver takes in the ordinary and inert looking-glass of commerce. Hence the mirror of the stage is by no means adequately symbolized by that which we find in the furniture shops.

Furthermore, although the people and the penmen who sit in the stalls usually regard it as their exclusive privilege to observe and to criticise—the author, the actors and the manager are really just about as busily engaged in reciprocal scrutiny. A convenient, impenetrable curtain shuts off the mass of spectators from the inner workings of the theatre. But somewhere in or about that curtain, or in the unobtrusive door connecting the stage with "the front," there is a peep-hole, and behind that peep-hole there is frequently in position a very alert, inquiring eye. It is true the eye at the aperture is likely to be more responsive to figures indicating a large audience and heavy cash receipts, than to anything else. But it may also, now and then, notice other matters and be able to learn something about the tastes or traits of society and the populace.

The peep-hole is an emblem. While the crowd in front fancy that the theatre exists principally for them to praise or condemn, the various individual minds in the theatre, or let us say its collective intelligence, is engaged night by night, day by day, in criticising the crowd. Silently, it may be. Yet when the curtain rises the players and the playwrights are still scanning and measuring the public; and now that the scene is enacting, the theatre's criticism is no longer silent. It becomes outspoken. The words and the actions of the characters in the piece are offered as a visible and audible comment, whether direct or indirect, on life.

Here is a fact worth bearing in mind. Yet it is hardly an exaggeration to say that the majority of playgoers never so much as perceive it; and still less do they give it due consideration. They are amused, perhaps, or stirred to deep feeling; they quickly recognize strong acting and, less readily, fine or delicate acting. They respond to great, or strong, situations, to noble or tender sentiments, to the bright rays of wit and humor. But they seldom understand that the stage is—or may be—one of the greatest, most helpful, most candid critics of humanity that exists. Even professional critics are prone to lose sight of that truth, and to treat plays somewhat too much in detail, with an eye single—or, as we may say, a monocle—to the technical aspect, instead of taking large views and trying to bring out the uses of the stage as a factor in the illumination and better comprehension of life and character.

Prologues, "inductions" and epilogues, now rather out of date, furnished in earlier days a means for direct statements of more or less critical opinion by the theatre, or at least by

the author, speaking more or less on behalf of the actors. Although many of them contained nothing but twaddle, or were filled with platitudes, compliments, apologies and subservient bids for favor, others occasionally embodied very pointed references to the public. So in the familiar lines of the Induction to the second part of King Henry IV., where Rumor herself explains that "Rumor is a pipe," of so easy and so plain a stop.

That the blunt monster with uncounted heads,

The still discordant, wavering multitude,

Can play upon it.

This unflattering description of the public is as plainly a slap in its face, from Shakespeare, as his characterization of it elsewhere as "the many-headed beast." Goldsmith, writing an epilogue to *The Sister*, indulged in an equally plain and more particulated onslaught:

What five long acts—and all to make us wiser!
Our authorship sure has wanted an adviser!

Had she consulted me, she should have made

Her moral play a speaking masquerade.

My life on 't, this had kept her play from sinking,

Have pleas'd our eyes, and saud' the pain of

Thinking.

The world's a masquerade: the maskers you,

you, you.

[To boxes, pit and gallery.]

Lad! What a group the motley scene discloses!

False wits, false wives, false virgins and false

spouses.

This was driving the lesson home with a vengeance, leaving no bone unbroken. Garrick made no bones, either, of suggesting insincerity in the superior class, with these closing lines attached to *Virginia*, alluding to the cheap price spectators in the upper gallery:

Good-natured souls, they're ready all to grin.
Tho' twelve-pence seat you there so near the

ceiling,

The folks below can't boast a better feeling.

No high-bred prude in your region lurks;

You boldly laugh and cry, as Nature works.

Frankness, however, need not always be rude; and a very little of this kind of severity will go a long way. Manners have softened and have been improved, since Goldsmith's and Garrick's time; although the practical morals and the sincerity of society may not be universally better than then. But, remembering how savagely and uncharitably stage-folk are often attacked, even in this milder day, it is not wholly displeasing to note how easily the tables could be turned, as in the examples above cited. And, on the whole, there was some value in the old fashion of letting the theatre speak its mind simply and straight, through prologue and epilogue, as well as through the indirect phrases, the character studies and complications of the play itself. It is a good thing both for the public and for the players and authors, to maintain an open, outspoken mutual understanding. If we are all free to criticise the theatre at will, then the theatre should be allowed to criticise you and me—especially in a republic, where men are held to be free and equal, and liberty of speech is (nominally) guaranteed to every one. But the tendency now, in the United States, seems to be just the other way—the one-sided way.

Even in the higher and purely artistic function of the theatre—that of commenting on life by means of the mimic scene—our public, if we may believe some of the managers, would like to have every dramatic author live up to the promise given by Ben Jonson in the prologue to his *Volpone*—"All gall and copperas from his ink he draineth. Only a little salt remaneth." And that little surviving salt, we are asked to admit, should be sparingly used and deftly adapted to the supposed delicate palate of the audience.

My own conviction is, that the public like to have their dramatic banquets well seasoned with the salt of vigorous and stimulating criticism upon life. By this I do not mean that they desire "moral plays" in the restricted, goody-goody, pedagogic sense, any more than they desire altogether vicious plays. They do not hanker after a dramatized sermon, nor do they claim exclusively for vicious wickedness, although they may go in great numbers to see the wicked play when it is bright and entertaining or likely to cause discussion. There is little doubt that most of us, in whatever relation we may

stand to the footlights, will readily subscribe to and approve the famous exclamation of Mrs. Cibber, uttered as part of Garrick's epilogue to *The Fourtling*:

Happy the bard—blest with uncommon art.

Whose wit can cheer and not corrupt the heart.

Few persons set out with any deliberate intention or wish to corrupt or be corrupted by the drama. There can be no question that pure and wholesome plays are in demand, or that when vigorous of motive and action, well written and well presented, they are above all to be preferred. That is a fixed principle. Still, while we admire and seek the bright, the healthful, the happy, why should we not make it an object to secure and encourage those writers and those plays—to slightly alter Garrick's wording—"Whose wit can cheer and yet instruct the heart?"

A good many such plays, old and new, are set before us every year; and, when they are well conceived and rendered throughout, they rarely fail of their reward. But, as I have said, the public wishes to obtain from them good, sound, strong criticism of life; and this fact is not sufficiently well recognized nor enforced by the public itself. Managers, especially, are apt to miss the point, and to be terrified by a belief that American audiences of the better class are averse to trenchant criticism of American society or life in the United States. We can stand any amount of criticism upon Old World life, they justly opine. *Saints and Sinners* was an example of this. But they mistakenly infer that people will not accept from the stage the same sort of criticism upon human nature and conditions in the United States. The *Mighty Dollar*, *For Congress* and *Colonel Sellers* were instances that refuted this fear. Still more decidedly *Young Mrs. Winthrop* dealt with grave follies and evils of social life in this country; yet it was as successful as it was irreproachable. True, many unfavorable remarks were made upon Bronson Howard's intonation of a moral lesson upon Wall Street evils, in the tragic death of the young broker in *The Henrietta*. This was partly a question as to the good or bad art of bringing into high comedy so tragic and sombre an episode. It may not have been skilfully enough handled by the dramatist; perhaps there was too much of the didactic in the treatment. Yet, all the same, it so made a strong impression and held the audience. No one could have gone away from that scene the worse for it, and many beholders may have been bettered by it in character, comprehension and morals. The play triumphed with that episode, not in spite of it.

Belasco and De Mille's *The Wife* is one of the most popular and successful plays of the last five years. Notwithstanding a certain mawkishness of tone, and an aggressive priggishness in the hero, it commands the support and sympathy of the most varied audiences, because it pictures a noble fidelity in the marriage relation and a grandeur of magnanimity in the husband—both of which are criticism upon the average man and woman, who do not rise to the height of such a standard.

But we do not find nearly enough of this sort of thing. American drama should be encouraged to criticise, help and improve American life and character by the freest and fullest dealing with all phases of our existence. Do not suppose that I advocate turning plays into preachments. No one goes to the theatre to be lectured, either by the players or by the prologue-epilogue speaker, and no one ought to go for that purpose. Mr. Jefferson believes, rightly, that the play should amuse and enthrall the beholder, before it does anything else. The teaching should be embodied, incidentally. Still, in any good play, whether great or small, the teaching must be there. The stage does not assume, as the newspaper does, to be infallible.

For that very reason it is the best of antidotes to the intolerable arrogance and the dictatorial tone of modern journalism. It ought to use all its bright and sparkling opportunities for wise, acute free speech, and ought to give out views from its several platforms in such a way as to touch the heart, while it conveys truth to the brain as well. This it can

present to the people in fine, coherent, artistic form, the essence of our human existence, while newspapers lay before us only the rough substance of crude, unrelated facts.

Even when it sinks to mere trivial and farcical amusement, or stoops to gross corruption, the theatre must continue willy-nilly to be the critic of the world; for at such times it registers the unworthy desire of the world for unworthy things. Let the theatre rather rise to the plane from which it can always tell people the best and the worst about themselves, without fear or favor. Then it will be a critic as well as a creator, in the finest sense. And, being such a critic, it will be honored always; and we shall be able to develop a great native drama.

NEXT WEEK:

UNCLE BEN IN THE DRAMA

BY CLYDE FITCH.

THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged.	\$150.00
Jacqueline Benn.	1.00
Edgar L. Benn.	1.00
James W. McKee.	1.00
J. H. Ryan.	1.00
Harry Lewis.	1.00
James L. Carhart.	5.00
Jennie Christie.	1.00
Total.	\$156.00

We are glad to report a progressive tendency in the project of raising \$350 to place a portrait of the late Ben Baker, "Uncle Ben" in the rooms of the Actors' Fund.

The subscriptions that have reached us during the past week have swelled the total amount to \$156, which leaves \$194 to be subscribed.

We trust that the thousands of friends who loved Uncle Ben during his life-time will hasten to add their subscriptions, no matter how small, in order that the required amount may be raised as speedily as possible.

Those who have subscribed to the Baker Memorial Portrait since the last issue of *The Mirror* include James W. McKee, author of the plays *New York* and *The Mirror of Life*; Jacqueline Benn and Edgar L. Benn, members of Kittie Rhodes' company; Harry Lewis, of Jersey City; and J. H. Ryan, the Irish comedian, both old friends of Uncle Ben; Jennie Christie, who sets a good example by sending her second subscription; and Frank G. Cotter, business manager of Margaret Mather.

James L. Carhart, of the Jim the Penman company, in sending his contribution, writes: "May his counterfeit presentment be an inspiration to those deeds of benevolence which are the Fund's noble mission, and of which he was the faithful and gentle executive."

NO TRAVELING CORRESPONDENTS.

Frank O'Brien, manager of O'Brien's Opera House at Birmingham, Ala., informs us that a person giving the name of Max Ashums, and hailing from Memphis, presented himself at his doors last week, stating that he was a traveling correspondent of *The Mirror*, that he intended to leave Birmingham on the afternoon train, and had put his credentials in his trunk. Manager O'Brien writes that he admitted the man, taking it for granted that his story was correct.

We wish to give notice to all managers that *THE DRAMATIC MIRROR* has no traveling correspondent. Any person seeking free admission to theatres on the ground that he is a traveling correspondent of this paper is an impostor like this fellow Ashums, and should be duly exposed.

No one has any authority from us to ask for tickets at any out-of-town theatre except: *The Mirror's* accredited resident correspondents.

This is the way William Winter treated two of Monday's productions in the *Tribune*: "Among the theatrical events of last night in this city was the production of a farce called *A Texas Steer*, by Mr. Hoyt, at the Bijou Theatre, and the first performance of a piece called *The Ugly Duckling*, at the Broadway Theatre, in which a debutante named Mrs. Carter played one of the parts." Only this, and nothing more.

THE NEW YORK DRAMATIC MIRROR.

THE NEW YORK DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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• The Mirror has the Largest Dramatic
Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—UGLY DUCKING, 8 P.M.
BUFFO THEATRE—A TEXAS STORY, 8 P.M.
CASINO—TOO JONATHAN, 8.15 P.M.
FOURTH ST. THEATRE—BLUE JEANS, 8 P.M.
FIFTH AVENUE THEATRE—MR. AND MRS. KAROL, 8 P.M.
GARDEN THEATRE—SUNSET AND BY RAIL, 8 P.M.
GRAND OPERA HOUSE—EVILKIND'S MINSTRELS, 8 P.M.
M. R. JACOB'S THEATRE—BAD MONEY, 8 P.M.
KLOSTER AND REILLY—VARIETY AND CARNIVAL, 8 P.M.
ERAUM THEATRE—MASTER OF MIMICRY, 8 P.M.
WADISON SQ. THEATRE—A PAIR OF SPECTACLES, 8 P.M.
NEW PARK—THE INSPECTOR, 8.15 P.M.
PALMER'S THEATRE—THE MODERATES, 8 P.M.
PEOPLES' THEATRE—MUSIC OF LIFE, 8 P.M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P.M.
STAR THEATRE—THE SENATOR, 8 P.M.
TONY Pastor's THEATRE—VARIETY, 8 P.M.

NOT A SNOOP.

WE all know the unbridled idiot who strings together the titles of many plays in the form of a senseless narrative; we all know the person with that peculiar bent of mind that induces him to compile and contribute to newspapers tabular statements setting forth the real or imaginary ages of actors; we are not unfamiliar with the fellow that writes to the papers to inquire whether JOHN L. SCHILLER is taller than LAWRENCE BARRETT, and whether Madame MONESKA wears a glass eye, or is only handicapped by a cork leg.

A less prevalent, but equally silly person is the compiler of the real names of actors. Periodically this creature pokes his nose into the newspapers, and sends forth a list that will go the printed rounds until another takes its place.

An industrious compiler of this description submitted for publication a list of seven hundred actors' pseudonyms to THE MIRROR a few days ago. It was rejected for the simple reason that an actor has an inalienable right to be known in public by any name he chooses to adopt for professional use. To expose the name which his parents gave him, if it is his wish to conceal it, is a piece of inexorable impertinence.

What business is it of a newspaper, or of a newspaper's readers, that CLARENCE DANGERFIELD is the *nom de théâtre* of the gentleman who was christened JOHN SMITH? And what but an idle curiosity is satisfied when the public is informed that the MAD MONSIEUR whose beauty and talent they admire is known to her relatives as plain unvarnished JANE MARIA SORROWS?

Jesting aside, there are often good reasons why the actor or the actress wishes to hide his real name—reasons worthier of consideration than the mere desire to exchange a commonplace name for a fancy one. There are some men and women that, through no disrespect to their profession but out of regard for the prejudices or the sensibilities of their families, choose to be known on the stage by other names than their own. It is their affair solely, and the press has no more right to discredit the pseudonym than it has to

peep and pry into any other private matter with which it has no concern.

It is true that this is the age of flippancy and irreverence, and that many newspapers have succumbed to the lowest tastes of the time. But THE MIRROR does not intend to treat private rights as public rights. In other words, it is not a journalistic snoop.

UNFAIR AND UNFOUNDED.

THE critic of the *Tribune* is strenuously endeavoring to deprive Mr. FRENCH of the credit of writing *Beam Brummel* in order that Mr. MANSFIELD may not be compelled to share the honors of that successful piece with a mere author.

We all know that Mr. MANSFIELD is the latest addition to Mr. WINTER's dramatic pantheon, and that that devout enthusiast worships no other gods than those of his own make, but we beg that his inconstancy may not be sent aloft from the *Tribune* altar in such clouds that it prevents him from seeing into the clear region of fact.

Mr. FRENCH is a clever young man. He may not possess those personal qualities that go to win the exuberant regard of our critic with the abnormal sensibilities; but his work in *Beam Brummel* is of a grade that induces us to believe that he will not prove an unworthy acquisition to the stage. Ere long we shall have the opportunity of sampling one of his plays, minus Mr. MANSFIELD. That opportunity will also enable us to thwart Mr. WINTER's obvious desire to hand down to posterity the interpreter of *Beam Brummel* as the creator of the play.

One thing, in this connection, we are rather curious to know Is Mr. WINTER acting as spokesman for Mr. MANSFIELD, or is he trying to filch young Mr. FRENCH's laurels quite on his own account?

BLACK-LIST THEM.

PONDERING the list of collapsed companies presented in our news columns, the reader cannot fail to picture the hardship and misery these disasters entail upon scores of professionals.

They have no redress for their wrongs; they are the helpless victims of irresponsible management.

Not until penniless adventurers are barred out of theatricals and their places are taken by men with sufficient capital to operate their enterprises on a respectable and substantial basis will these disgraceful incidents cease to mar the records of the passing seasons.

For their own protection the least that actors can do is to profit by the bitter lessons of experience, black-list the managerial deal-breakers and refuse to engage with them under any circumstances.

A CASE OF SPITE.

THE union stage-hands at Mr. FRENCH's theatres declined to strike because one of the musical trades unions had a grievance against the manager and complained to the Central Labor Union, which body invited the men of the "grip" to come out.

And now it transpires that the Central Labor Union was made the cat's paw of a musician who wished to revenge himself on Mr. FRENCH because that manager neglected to reemploy him at the beginning of this season. This little oversight he falsely led the labor alliance to believe was an "unjust discharge" that furnished the ground for a sympathetic strike.

The stage-hands declined to obey the order because there was no just grievance involved, and therein they showed their moderation and good sense.

SALVE Willard! There was rare modesty in the manner of your coming, but your success on Monday night was instantaneous and complete. New York knows a fine actor when it sees one, and New York will not let you go in a hurry. Bear that in mind.

ONE actress, who appeared in the original production of *The Clemenciano Case* in this city, received a large offer to return to the cast, and promptly refused it. She properly considered her private and professional reputation worth more than the salary.

WHAT is the Dramatic Development Company doing? It is time that it should announce something.

BUNCO is a business that is not confined to the HUNGRY JOKES and GRAND CENTRAL PETES. There are some men that pose as managers and boast of the magnitude and variety of their "enterprises" who persistently ply the confidence game on actors, printers, theatre-managers and the public with the same swiftness and nerve that distinguish the rascals that victimize the gentleless RHOMES.

IT is a peculiarity of the times that the firm of managerial speculators that employs the largest number of people pays the fewest salaries.

THE Northwest—not long ago a terra incognita to the profession—is now probably the most profitable theatrical territory on this continent. Fine theatres and a liberal and appreciative public offer tempting inducements to sterling attractions. Unless it is over-played, that section will remain long a managerial Mecca.

AN insurance expert says that rarely do actors insure their lives. And yet there is no class for whom this sort of prudential investment is better adapted.

PERSONAL.

CLARK.—Harry M. Clark, the business manager of *One of the Finest*, was presented in Chicago last week by his manager, Edward J. Hassan, with a solid gold hunting case watch, suitably inscribed.

FERREE.—Helen Ferree has been compelled from private reasons, to give up the part of Calie in W. H. Power's *Ivy Leaf* company. She still remains with the organization resuming the character part that she successfully played last season.

WILLIAMS.—Sally Williams, of Julia Marlowe's company, has been quite ill in this city with typhoid malaria. She is now reported to be convalescent.

RICHARDS.—Charles N. Richards, the treasurer of Francis Wilson's Opera company, who has occupied that position since its organization, was married recently in Chicago to Anna M. Bradley, a non-professional of that city.

NORTON.—In *dit.* that Manager John W. Norton is to be married next month to Elaine Ellison, formerly of Henry E. Dixey's company.

EDWARD.—"Jack" Mason, accompanied by his brother and Marion Manola, sailed for Europe on Saturday last on the *Etruria*. Edith Kenward was another passenger on the same vessel, while on *La Champagne* were Mr. and Mrs. Henry E. Abbey.

ARNOLD.—Lou Arnold, who has been in a hospital at Boston for seven weeks with neuralgia, has rejoined the Faust Up to Date company in Philadelphia.

WILLARD.—A dinner in honor of E. S. Willard was given at the Lotus Club on Saturday night. A. M. Palmer responded to the toast of "The Drama."

RIAL.—Louise Rial was highly commended recently by the New Orleans press for her powerful personation of Nina in Jim the Penman. She also made a favorable impression in San Antonio where one of the local critics expressed the opinion that Louise Rial as Nina is very strong and that her figure and stage presence lend much to the very moving touches of the play.

HUBBELL.—Walter Hubbell, who was formerly with the Adele Payn company, is now starring in the West in a Shakespearean repertoire.

VILLA.—Agnes Wallace-Villa has resumed the part of Madge Carlton in *The World Against Her*. She is greatly improved in health.

NATIONALS.—The principal critics went to Palmer's on Monday night and sent their "subs." to the Broadway. Among the men that investigated Mr. Willard's claims to critical consideration were William Winter, of the *Tribune*; Harry Melster, of the *Herald*; J. Rankin Touse of the *Post*; E. A. Dithmar, of the *Times*, and Stephen Fiske, of the *Spirit*.

LOYES.—The Lotus' dinner to E. S. Willard on Saturday night was a genial affair. Speeches were made by the guest A. M. Palmer, Judge Prior and others.

COUGHAN.—Rose Coughlan is indignant at the sensational stories attributed to Clinton J. Edgerly. She denies them *in toto*, and demands that Mr. Edgerly shall summon up the manhood to do likewise.

MACKEE.—It is said by her physicians that the crisis in Julia Marlowe's case will be reached on Friday. Meanwhile her life hangs by a thread.

HARTLEY.—The model of Charles Hartley's bust of the late Dion Boucicault is completed. The sculptor took a cast of the playwright's head after death.

ROWAN.—Lansing Rowan is not, as might be supposed, the name of a moustached actor. It belongs to a very pretty and talented young actress who recently came East from San Francisco to try her professional fortunes in a wider field.

PAULDING.—Frederick Pauldung is negotiating with some of the best actors in the profession for his *Struggle of Life* company, which will be one of the important productions of next season. He has filled a good deal of time in the principal cities and has made preparations for an elaborate representation of the play.

KLEIN.—Lulu Klein, who is supporting Cora Tanner, will be at liberty after the 22d inst., owing to the withdrawal of *One Error*. Miss Klein is a vivacious and versatile actress.

EVINGER.—Rose Evinger's stalwart son, Benjamin F. Butler, Jr., is connected with the city department of the *World*. He is a clever verse writer, as well as a wideawake reporter.

KELLOGG.—Gertrude Kellogg, who was last season with Booth and Modjeska, and previously with Genevieve Ward, is in the city and seeking an engagement. Miss Kellogg is a versatile actress from *Lady Macbeth* down—and plays it well.

BURNS.—Inspector Bynes is helping to advertise *The Inspector*. He is, or seems to be, thin-skinned on the subject of having himself represented on the stage. But sooner or later he must bow to the inevitable. He figured more or less prominently in *The Pulse of New York*; he will come to the fore in *The Inspector*, and he is held in reserve in Oliver North's *Green Lights*. If Mr. Bynes really wishes to appear on the boards as he actually is at police headquarters, why does not he buy a play, hire a theatre and literally play himself.

BOOTH.—Edwin Booth's fifty-seventh birthday, which occurs to-morrow (Thursday), will be celebrated at the Lyceum Theatre, Baltimore, where he is playing with Lawrence Barrett. It is quite probable that all of the audience will bring flowers, and that the stage will be a veritable bower of roses for America's tragedian. After the performance he will be entertained at supper. Mr. Booth has had his portrait painted by Louis Dietrich, a Baltimore artist, and will present it to Belair, the county seat of Harford County, in which he was born. It will be placed in the old Court House.

ROBERTS.—Florence Roberts returns to Lewis Morrison's company next week to play Marguerite, Rosalie Morrison retiring from the cast.

MERRIL.—Florence Merril has resigned from the Bootles' Baby company.

GORDON.—Frank A. Gordon, manager of the Hardie-Von Leer company, was wounded in the head by a rifle shot last week at Tamaqua, Pa. The shooting, which was accidental, was done by a small boy. The physician who dressed the wound, informed Mr. Taylor that had the bullet struck an inch lower the result would have been fatal; but, as it is, he is merely inconvenienced for the time being with a sore head.

BOOTH.—Agnes Booth is delighting her admirers again with her charming performance of the widow in *Old Love Letters*, which forms an appropriate *l'oeuvre de résumé* for *A Pair of Spectacles* at the Madison Square.

ROBERTSON.—Agnes Robertson will have a benefit at the Fifth Avenue Theatre the week after next.

BRAHAM.—Ida Brahams, a daughter of David Brahams, the musical director, is to be married on Tuesday next at All Saints Church, in this city, to John J. Farley, a wealthy Harlem contractor.

MINER.—Is there enough treasure on earth to bribe Manager Miner to sit for one evening in orchestra chair "S, 2, centre" at the Fifth Avenue? That seat is a disgrace to a metropolitan theatre.

KENDAL.—Mrs. Kendal's days are filled with social engagements. Receptions, calls and other duties invoked by a wide acquaintance among our "best" people, combined with her professional work, make her a very busy woman.

ROCKY.—The various speculations of Messrs. Locke, Davis and Randall appear to be in a condition of simultaneous disturbance. In the vulgar vernacular of the woolly West, these enthusiastic gentlemen have bitten off more than they can chew.

BERNHARD.—A Paris critic assailed Sara Bernhardt in his paper and her dutiful son called out the offender, and after several futile attempts finally succeeded in sticking a sword into his arm. Thus was the insult wiped out in her-lid.

PASOK.—Tony Pastor's season has been phenomenal thus far. Since his return people have been turned away every night. That is not managerial hyperbole; it is a literal fact.

SHERIDAN.—Emma V. Sheridan has been ill for a fortnight and out of the bill at the Boston Museum. On Sunday she was reported to be convalescent.

THE USHER.



Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

When The Clemenceau Case became nasty and notorious at the Standard, a few weeks ago, Manager Hill disclaimed all responsibility for its production.

"Mr. Fléron rents the theatre," said he to the reporters. "Of course I don't approve of the exhibition, but I really have no more to do with it than you have."

This stand tickled Mr. Hill's friends, and renewed their faith in his fealty to decency and high dramatic art.

But mark the sequel!

Mr. Hill saw money pouring into the box-office—all Mr. Fléron's money. He debated, he wavered, and then he said to himself: "It's a great snap. Why shouldn't I have a little Clemenceau Case, with a nice, naked model, of my own? Consistency be—relegated to the deuce!"

But Mr. Hill was not going to show his fine Italian hand prematurely. He saw his business manager on the taffrail to heave the lead, well-greased, and ascertain the depth of the water and the character of the bottom.

That functionary sent feelers to several out-of-town managers, asking the prospect of dates for a new Clemenceau Case—presumably adapted by Dumas' chivalric defender, Nem Crinkle—with Estelle Clayton as Iza.

Mr. Hill's business manager waxed eloquent in these diplomatic letters. He said that the drama was inherently pure; it was warranted not to bring the blush of shame to the cheek of modesty. He pointed to *Led Astray* and other by-gone plays that he claimed were decidedly worse.

And finally, he wound up with the conclusive statement that The Clemenceau Case must be a Sunday School drama because J. M. Hill expected to manage it—or words to the same effect.

Evidently the results of these inquiries were unsatisfactory. At all events, Mr. Hill is understood to have abandoned the idea of sending out the play. And he has discreetly withdrawn to another *locale* during the stay of the existing show at his house.

By-the-bye, it looks as if the bottom had fallen out of Mr. Fléron's sensational exhibition. On Monday night there was a meagre house at the Standard, composed chiefly of a common class of men.

One of the people connected with the show said: "The New York daily papers gave the production its temporary success by the 'spicy' way in which they dealt with it. Mr. Fléron got his friends to help the thing along in other places by stirring up protests in the press, and otherwise boozing the piece."

The Mirror's strong editorial was the only publication that did not do him good. He told me he would rather have paid \$5,000 than have had that article go out through the country. It succeeded in frightening off many managers who would otherwise have booked us and in putting more scrupulous managers on their guard. It was on account of that editorial that we were unable to get time in the West and that the number two company was not sent out."

I don't think I have told you, by the way, that Sibyl Johnstone threatened to bring a libel suit against THE MIRROR on account of that same article, and hastened down to Centre Street to place the matter in a lawyer's hands. So far as I know, that was the beginning and the end of it. I should not have been particularly sorry had Miss Johnstone gone further in the matter.

It was my misfortune to occupy the orchestra chair, distinguished as Number 2.—Row 8, Centre, at the Fifth Ave., the other night—not for long, however. One act was quite enough to drive me away from All for Her, with cuss words on my lips and a crick in my back.

To invite anybody to occupy such a seat is an insult, to sell it to an unsuspecting patron is an outrage.

The movable back of the seat in question is not permitted to fall into its proper position, wing to a balcony pillar that bars the way—the result is that the unhappy occupant is slanted forward at an angle of forty-five de-

gress, with his knees not far from his chin, and that feature in close proximity to the person directly in front.

I presume this torture chair is maintained because it brings in \$1.50 a night, but it is likely to damage the theatre a good many times that sum every time a spectator writhes in it.

If Manager Miner is ignorant of its existence he cannot do better than inform himself on the subject. Ten to one that if he does, the objectionable stall will be ripped out and cast into the lumber room.

The Cincinnati *Times-Star* cheekily takes George Backus' story of a stage-struck Western girl that appeared in this column recently, credits it to the manager of the Wilbur Opera company and rings in its own name at the end. Cincinnati journalism is nothing if not pecuniative.

West of the Missouri River the railroads decline to give party-rates. The Kansas, Missouri, Iowa, Minnesota, Arkansas and Colorado roads still charge three cents a mile to theatrical companies.

The Western Passenger Agents' Association are decidedly on the make. They are likely to gain nothing by their greed, however, when traveling menagers generally awaken to the state of affairs.

According to the Seattle *Journal*, the circuits affected by the high fares are the Northwestern Circuit, the Crawford Circuit, the Iowa Circuit, the Missouri Circuit, the Colorado Circuit and the Texas Circuit.

NOT A PLAYERS' CLUB.

Edwin Booth's munificent gift to The Players has not been the boon that it was intended to be by its generous founder. The splendid house facing Gramercy Square, with its treasures of books and pictures and reliques, with its luxuriant lounging rooms and its well-appointed cuisine, is well-nigh deserted, only a small percentage of the members embracing its advantages. These, for the most part, are Players in name only, few professional members utilizing the privileges of the club.

Several reasons are assigned for this state of affairs. One is that the non-professional majority—the brokers, lawyers, physicians, architects, retail storekeepers, men-about-town, and others who, under the constitution, are held to be eligible to membership as "patrons or connoisseurs of the Arts"—find the location inconvenient. Gramercy Square is a retired and not particularly accessible neighborhood, out of the track of New York "life," and remote from the club district. These members belong, as a rule, to the swell clubs, and they find the Union, the Manhattan, the New York, the Lotus and the Knickerbocker easier of access.

Another objection which this preponderating class in The Players raises is that there is no social warmth, no geniality to be imbibed at the Gramercy Square establishment. There is a lonesomeness about it that is rendered doubly oppressive by the grandeur of the provision for entertaining a large number of persons. It is about as hospitable and inviting as a deserted palace, guarded by mutinous members.

Members are doled out a few cards with which they may introduce half a dozen friends in the course of the year. Otherwise visitors are strictly prohibited. In this respect The Players differs from every other club in the city of New York. As one of the chief attractions of a first-rate club is the privilege it affords the members to entertain their friends, the operation of this curious rule helps to make the house morgue-like. Actors especially find this absurd rule repugnant, and the consequence is that it keeps away all but a few of them. The temptation that members will not introduce creditable visitors is unpleasant, to say the least.

A prominent lay member of the club told a MIRROR reporter the other day that he intended to send in his resignation shortly. The reasons he gave for this determination were significant:

"I thought when I joined The Players," said he, "that it was to be a club for the mutual satisfaction of actors and men that admire actors and the actor's art. Instead of that it is a close corporation, a place where a little clique of snobs—some of them connected with the stage and literature, I am sorry to say—congregate and make it unpleasant for everybody else that ventures to go there occasionally. They have got control of the management and they run the club solely for the aggrandizement of themselves and their cronies."

"They loll about the place in solitary grandeur, putting on insufferable airs, staring impudently at members who now and then drop in and fail to toady to them, and they are positively the most offensive clique of unmitigated cadets that ever assembled in any corner of the world. I suppose they gravitated together by reason of kindred tastes and habits. Haugh! To use a piece of slang that expresses it graphically, they make me sick! I belong to other clubs where I can always

meet gentlemen, and they will answer my purposes in future."

The members have practically no voice in the government of this club—the directors themselves filling all vacancies in the Board, and holding office for life—although they pay dues and are expected to give it adequate support, precisely as in other clubs. They are obliged to submit to rules which they have no hand in making. They cannot amend the constitution without the consent of two-thirds of the Board of Directors.

There are three conservative and experienced men on the Board, but the majority are believed to be under the more or less despotic influence of Augustin Daly and his brother, the Judge. Augustin runs things on the same genial principles that prevail in his Little Russia on Broadway.

Mr. Booth does not seem to see that the failure of the club to realize his oft-expressed wishes, is due to obvious causes that might be remedied. Under the present arrangements and following out the present plan of management, The Players can be neither an agreeable resort for persons of social and artistic tastes, nor a players' club in the true sense of the term.

HELEN DAUVRAY'S NEW PLAYS.

Helen Dauvray was rapidly walking down Broadway the other morning when a MIRROR representative saluted her.

"It is my intention to go out again in about three weeks, under entirely different management," said Miss Dauvray. "In fact I am now negotiating with a manager. I shall not make the mistake I did before, though, of having only one play. I shall have two new plays, one of which I bought last week, and *One of Our Girls*. All three plays will be put in rehearsal so that, in case the one that I produce first and build my hopes upon does not catch the fancy of the public, I shall have two others to fall back upon. I don't want to stop again for want of material."

LEND ME YOUR WIFE A WINNER.

Roland Reed, who is playing in the Pennsylvania circuit this week, was as gay as a lark on Monday, when he passed through the metropolis and told a MIRROR representative on the way that this was the most successful season he has ever had.

"By the way," continued Mr. Reed, "Lend Me Your Wife, my new play is actually the last dramatic work that Dion Boucicault ever did, and not *A Tale of a Coat*, as THE MIRROR states. The latter play had been running for five weeks when Mr. Boucicault finished my play. In my opinion the piece is the greatest box-office success I have ever had, and I believe that it is the greatest comedy success of the season. Since Mr. Boucicault's death several additions and two new characters have been added to the play by Sidney Rosenfeld. Next week *Lend Me Your Wife* will be seen at the Grand Opera House, Brooklyn, and that will be the first production the play will have had in the vicinity of New York."

IS IT A CONSPIRACY?

From revelations made at the meeting of the Central Labor Union last Sunday, it begins to look as though Manager T. Henry French was a much abler man in so far as his dealing with that organization are concerned. It will be remembered that for almost a month past all of the theatres which Mr. French controls have been threatened with strikes, because one member of the Balfour Musical Club was discharged from the orchestra of the Grand Opera House last year.

At last Sunday's meeting it was pretty clearly proven that the following letter from Mr. French, sent to the Union almost a month ago, had been suppressed by certain parties in power, and a committee was appointed to investigate the matter.

William C. McNeil, Secretary, Central Labor Union.

DEAR SIR: I would like to know if you would permit me to appear before you to-morrow evening and hear my side of the story as represented to you by Mr. McNeil, of the Central Labor Union, who is a member of the Balfour Musical Club.

Yours truly, T. H. FRENCH.

Mr. French is to meet the investigating committee to-day (Wednesday) and it is quite probable that he will prove that he is the victim of a conspiracy.

JAMES JAY BRADY, who was last with Helen Dauvray, has signed with Charles Froehling to look after the business management of All the Comforts of Home.

PROFESSIONAL DOINGS.

LEW F. WORTH, one of Washington's popular young actors, is now doing leading comedy with the Lost in London company, having replaced Jack Tucker.

EDGAR NORTON, Mabel Blair and Will Mandeville have left the Faust Up to Date company on the ground that their roles have been cut too much.

JEFFERSON AND FLORENCE closed their engagement at Palmer's Theatre on Saturday night. Both comedians made the usual felicitous speeches.

KATE PURSELL will present her drama, *The Queen of the Plains*, at Newark next Monday night. After that engagement of a week she will close her season temporarily, in order to devote her time to her mother, who is dangerously ill.

BENNY FERGUSON writes that the business of McCarthy's Mishaps is far exceeding expectations. In every city so far, the "standing room only" sign has been displayed.

BUSINESS WITH A BARREL OF MONEY company on the road is reported to be decidedly good.

HATTIE CRABTREE, who is a clever actress and singer, is at liberty for opera bouffe or musical comedy. She will also accept concert engagements.

M. REIS, of Wagner and Reis, manager of the Oil Region Circuit, is in the city filling holiday time at both the Erie and Bradford, Pa., houses, as the Christmas attractions booked at those theatres have cancelled.

JAMES T. POWERS in *A Straight Tip* is regaling the hearts of his managers. He opened at the Columbia Theatre, Chicago, on Sunday night to \$1,766.

EDITH ELLIS, formerly with Mastayer's Grab Bag company, has been engaged for Jed Prouty.

PARKER FERGUSON, the comedian, and one of the proprietors of McCarthy's Mishaps, which is now making a successful tour through the West, is to produce a new play next season, after the style of *My Aunt Bridget*.

ACCORDING TO A TELEGRAM FROM BALTIMORE Manager J. Charles Davis, of Locke and Davis, was knocked down by another manager named Hugh Coyle, and relieved of a debt that the latter claims he had waited for in vain. Then Mr. Coyle returned the money and secured his debt by attaching the scenery of the DeWolf Hopper Opera company.

THE MONTHLY RUMOR ABOUT A NEW THEATRE MADE ITS APPEARANCE LAST WEEK. IT WAS TO BE THE EFFECT THAT NEVER AN! STERN WERE TO BUILD ONE NOT FAR FROM BROADWAY AND SOMEWHERE BETWEEN FORTY-SECOND AND FIFTY-NINTH STREETS. ARCHITECTS NEED NOT HURRY, HOWEVER, ABOUT SENDING IN PLANS.

CORA TANNER will withdraw *One Errand* from the stage in a fortnight. She will produce in Newark on the 23d inst. a new play by Martha Morton, entitled *The Refugee's Daughter*.

THE BOOSTER is the title of a new farce comedy in which Dan Packard, the clever comedian, will shortly star. It is to be put on in first-class style, will be presented only in the larger houses, by a good company and will start out on the road fully equipped in every particular. B. A. Myers has been engaged as the business representative of the company.

HARRIS' ACADEMY at Baltimore, of which Harris, Britton and Dean are the proprietors and managers, has started in on the most successful season the house has ever known. Last week the DeWolf Hopper Opera company played there to over \$8,000, against such opposition as Booth and Barrett and the new *Laceum*. There is open time to be had in February.

BERTHA RICCI has been engaged as prima donna of Donnelly and Miller's new farce opera, *Ship Ahoy*, while Tom Ricci will be the principal comedian. The opera will begin its first production at the Grand Opera House, Philadelphia, on Dec. 1.

THE MONTHLY MEETING OF THE TRUSTEES OF THE ACTORS' FUND WAS HELD LAST THURSDAY AFTERNOON, WHEN TREASURER FRANK W. SUNGER REPORTED THE DISBURSEMENT OF \$2,775.74 FOR RELIEF, FUNERALS AND NECESSARY EXPENSES. THE FIRST BENEFIT FOR THE FUND THIS SEASON WILL BE UNDER THE MANAGEMENT OF MESSRS. SUNGER AND FROHMAN, AND WILL TAKE PLACE AT THE BROADWAY THEATRE ON DEC. 4. AMONG THOSE WHO WILL APPEAR ARE THE KENDALS, W. H. CRANE, E. H. SOHORN, THE LYCEUM THEATRE COMPANY AND OTHERS.

FAXIER COULTER HAS BEEN ENGAGED FOR THE LEADING ROLE IN *THE INSPECTOR*, TO BE PRODUCED AT THE NEW PARK THEATRE TOMORROW (THURSDAY) NIGHT, IN THE PLACE OF CARL HESLAW.

THE MAD HOUSE THEATRE, WHICH HAS BEEN CONSTRUCTED EXPRESSLY FOR THE BENEFIT OF THE INSANE PATIENTS AT BLACKWELL'S ISLAND, WILL BE OPENED ON WEDNESDAY, DEC. 3, THE ENTERTAINMENT FOR THE EVENING BEING FURNISHED BY THE EXCELSIOR LITERARY AND DRAMATIC CLUB OF HANLEM.

THE SILVER WEDDING OF MANAGER FLEISHMAN AND MRS. FLEISHMAN, WHICH WAS CELEBRATED IN THE PARK THEATRE, PHILADELPHIA, ON LAST WEDNESDAY EVENING, WAS LARGE ATTENDED, AND WAS A MOST BRILLIANT AFFAIR. THE GUESTS WERE SEATED IN THE BOXES AND IN THE PARQUET. AMONG THOSE PRESENT WERE THE REV. HENRY HOCHFELDER, OF BALTIMORE, WHO OFFICIATED AT THE WEDDING CEREMONY TWENTY-FIVE YEARS AGO, GOVERNOR-ELECT PATTERSON, AND A NUMBER OF GENTLEMEN PROMINENT IN POLITICAL AND OFFICIAL LIFE IN PHILADELPHIA. A SUMPTUOUS SUPPER WAS SERVED IN THE SCENE-ROOM AFTER WHICH THE STAGE WAS CLEARED FOR DANCING. AT THEIR HOME MR. AND MRS. FLEISHMAN HAD SEVERAL ROOMS FILLED WITH PRESENTS FROM FRIENDS ALL OVER THE COUNTRY.

MRS. MARY C. PASSMORE, THE MOTHER OF FREDERIC CORBETT, THE ACTOR WHO WAS BURIED FROM THE LITTLE CHURCH AROUND THE CORNER ON AUG. 27 LAST, UNDER THE ANCESTRIES OF THE ACTORS' ORDER OF FRIENDSHIP AND THE FIVE A'S CLUB, HAS WRITTEN A LETTER TO THE FORMER ORGANIZATION, THANKING THEM FOR THE GENEROUS AND TENDER FEELING SHOWN WHEN THE LAST SERVICES WERE HELD.

THE NEW YORK DRAMATIC MIRROR.

AT THE THEATRES.

PALMER'S.—THE MIDDLEMAN.

A Play in four acts, by Henry Arthur Jones. Produced Nov. 10.
 Cyrus Blenkarn..... E. S. Willard
 Joseph Chandler..... Charles Harbury
 Capt. Julian Chandler..... E. M. Bell
 Harry Todd..... Harry Cane
 Jesse Pegg..... B. W. Gardiner
 Sir Seaton Umfraville..... Sam Matthews
 Vacheil..... Lyndhurst Thompson
 Mary..... Marie Burroughs
 Nancy..... Agnes Miller
 Mrs. Chandler..... Mrs. E. J. Phillips
 Claude Chandler..... Vida Croly
 Lady Umfraville..... Katherine Rogers
 Felicia Umfraville..... Marine Elliott

It is not often that the critic and the public are in complete accord. As a general thing the skilled judge of plays and actors grieves when the public waxes most enthusiastic and *vise versa*, because of their diverging points of view. Occasionally—very occasionally—it is wünsched them to meet on the common level of mutual agreement.

Such a meeting occurred at Palmer's on Monday night when there was achieved a combined artistic and popular success that fell little short of a triumph, by a new actor and a new play.

There was nothing equivocal about it; there was no room for doubt of its genuineness. No sign was wanting that Mr. Willard, the new-comer from England, had hewn his way in a night into the respect of the critical and the esteem of the whole house, from parquet to gallery. By sheer force of merit he won the applause of the spectators. It was the solidest of solid successes—the most substantial, in fact, that this theatre has enjoyed since it came into existence.

Mr. Jones' play, *The Middleman*, is a powerful drama, whose chief interest centres in the development of the character of an old inventor, Cyrus Blenkarn, played by Mr. Willard.

Blenkarn is employed in the Tatlow Porcelain Works, owned by Joseph Chandler. The inventor's brains have enriched Chandler, but not the inventor himself. Chandler's son Julian has seduced Blenkarn's daughter Mary. Chandler discovers the secret and plans to prevent a *misalliance* between the two. He sends Julian out of the country, and leads Mary to suppose that she is deserted forever. Mary determines on flight to hide her shame. Blenkarn learns the truth. He pleads with Chandler to recall the son and repair the wrong before it is too late, but Chandler resists his entreaties. Then Blenkarn's choler rises. His soul finds vent in a passionate adoration to Heaven to aid him to change places with the destroyer of his happiness and his daughter's honor—to acquire wealth and grind his cowardly enemy in the dust.

In the ensuing act, which is the third, we find Blenkarn tending his kilns. He believes that at last he has discovered the lost secret of the potter's art by which he can produce a ware that will supplant that made in Chandler's works, and give him fortune. But his fuel is almost exhausted; he is penniless, and the coal-dealer will give him no more credit. Chandler comes to tempt him with offers of money if he will consent to part with his invention in case it is successful. Blenkarn refuses sanguinely. To keep the fires going he breaks up chairs, woodwork—anything—and thrusts it into the glowing giant maws of the kiln. At length he removes from one of the pottery that has baked within. Eureka! His patience and faith are rewarded—the experiment has succeeded. In a fever of delirious joy he caresses the base that has stood the test of the fire oven, and the curtain descends.

In the last act Blenkarn is installed as owner of Chandler's house, for the middleman is now the under-man—ruined by speculation and inability to cope with the now rich inventor's new product. Blenkarn has heard that Mary was lost at sea, but she returns to him, the wife of Julian Chandler, whom she has joined on the continent. Blenkarn forgives his former taskmaster, and all ends happy, as a matter of course.

The drama has some sociologic value, but its principal claims to favor are its dramatic power, its unflagging interest, its logical construction, and its fine contrasts of character. The dialogue is mild and natural; several of the situations are effective, and two of the climaxes are distinctly impressive. Blenkarn, Chandler and Mary are excellently drawn, while the comedy, supplied by the subsidiary characters of Pegg and Nancy, is spontaneous and refreshing.

No writer for the English stage except Mr. Jones could write a play like *The Middleman*. In coarse hands the story would sink to the plane of cheap melodrama; his treatment is natural and lifelike. It has a certain ethical quality that we think must incidentally prove beneficial. It demonstrates the pathos and the suffering of the man with great ideas, whose daily bread is earned in the teeth of harsh circumstance beneath the eye of a mean and vulgar commercial accident like Chandler, who stands between the creator and the consumer and squeezes both to his own enrichment.

When Mr. Willard entered, clad in Blenkarn's clay-stained working clothes, he was

cordially received. He exhibited, deftly and unobtrusively, the state of mind of a man who lives in a world of his own ideas, far apart from the commonplace of his surroundings. Indeed, in this quiet limning of Act One he did some of the most artistic work that he showed us during the whole performance. Under the crushing news of his daughter's ruin, and in the appeal to a higher power to aid him in averting her wrongs, he exhibited vividness and force, fairly electrifying the house at the climax. In the third act also he sustained two difficult scenes with a simple strength that was more effective than the artifices generally employed by actors in similar situations.

When the curtain fell on the last act Mr. Willard was repeatedly called out, the house applauding and cheering with unwonted enthusiasm. He returned his thanks in a few modest, straightforward words.

Unless we are vastly mistaken, Mr. Willard will become a strong metropolitan favorite. What a stock star he would make at the head of a permanent company at Palmer's!

Mr. Harbury presented an excellent picture of the hard, practical, sentiment-dispensing middleman. He acted old Chandler with admirable discretion, keeping always within the bounds of nature.

Mr. Gardiner, as the volatile and literal Jesse Pegg, scored a decided hit. His chequered love scenes with Nancy—brightly played by Agnes Miller—kept the audience in ripples of laughter.

Miss Burroughs surprised us by the extent of the genuine emotional quality she manifested as Mary. Not because she shed real tears in the second act, but because she exhibited such an apparent depth of distress and grief was this portion of the performance artistic and affecting. This is by far the best acting we have seen Miss Burroughs do.

Mr. Bell was, of course, a handsome Julian Chandler. The part is an ungrateful one. He filled it acceptably enough.

Mr. Cane as Todd, a hypocritical managing man, and Mr. Matthews as Umfraville, played their small bits satisfactorily.

Miss Croly, Mrs. Phillips, Miss Rogers, Miss Elliott, and Mr. Thompson all had minor parts in which they appeared to more or less advantage.

The drama is carefully mounted. The scenery is admirable. The kilns were realistically presented. The completeness of this set helped to intensify interest in the third act.

The novel plan of showing a progressive series of tableaux at the hoisting of the curtain after each act is not to our liking. In the first place, it detaches from and weakens the strong effect of the original "picture;" in the second place, the obvious premeditation of the arrangement suggests the thought that the applause of the audience was confidently expected.

BROADWAY.—THE UGLY DUCKLING.

A Comedy in four acts, by Paul M. Potter; rewritten by Archibald D. Gordon. Produced Nov. 10.
 Douglas Oakley..... Arthur Dacre
 Count Malatesta..... E. J. Henley
 Professor Graydon..... W. H. Thompson
 Viscount Huntingtower..... Ian Robertson
 Mr. Ernest Gandy..... R. F. Cotton
 Jack Farragut..... Raymond Holmes
 Chevalier Raft..... Mervyn Dallas
 Mrs. Graydon..... Ida Vernon
 Hester Graydon..... Helen Bancroft
 Kate Graydon..... Mrs. Leslie Carter
 Mrs. Gandy..... Helen Russell

The unexpected has again happened in the historical world.

Without any stage experience whatever, a woman very close to forty appeared at the Broadway Theatre on Monday night, and proved herself an actress of decided ability. Indeed, had Mrs. Leslie Carter spent the time she has wasted in gaining newspaper notoriety through the unsavory developments of her divorce case, in fitting herself for a metropolitan débüt by public performances in the smaller towns, she would have probably loomed up by this time in the theatrical firmament as a bright, particular star.

Let there be no misunderstanding in this matter. Mrs. Carter is by no means a genius. Her limitations are very apparent. Nature has endowed her with dramatic instinct, and David Belasco has trained her to put her histrioic temperament to effective use.

During her first scene she was so extremely nervous that she overacted to a painful degree. Moreover, she resorted to a hysterical laugh that ascended to the top note of her vocal register, with stereotyped frequency. She was never in repose for a single instant for fully fifteen minutes after making her first appearance. Her expression was strained, her gestures unnatural, and her efforts to reproduce the playfulness and animal spirits of a young lady, just returned from boarding-school, seemed very incongruous in a woman of her years.

After her first scene, however, she recovered from her undue excitement, and showed that she was capable of telling work in strong situations. It is especially to her credit that in the scene which leads up to the dramatic climax of the fourth act she was able to hold her own with such a powerful actor as E. J. Henley.

In personal appearance Mrs. Carter may be

described as handsome but she is certainly not beautiful. Her mouth is too large for facial beauty, and she has a trick of keeping it open when listening to her fellow actors. She has fine eyes, a fascinating smile and a mobile countenance. Her elocution was in the main very good, although at times she did not speak loud enough to be heard throughout the entire auditorium.

The Ugly Duckling, the piece presented on this occasion, is a singular hodge-podge of Hans Christian Andersen's fable, Tennyson's "Two Sisters," and several "vendetta" dramas. It was given a respectful hearing up to the last act, but the absurdity of the denouement was the subject of open ridicule. Count Malatesta follows Viscount Huntingtower to New York to avenge the latter's seduction of his Corsican wife. In the course of events he gives a supper party in his bachelor apartments, and lures Hester, the wife of the Viscount, to visit him during the supper by giving her to understand that the Viscount has a *vendetta* there with her sister, Kate. When Kate arrives to save her sister from public exposure, Malatesta locks Hester in his bedroom, and orders Kate to her carriage. The latter snags a rose and her fan with a convenient narcotic, and, after drugging Malatesta with neatness and dispatch, secures the key to unlock the bedroom door. Both sisters are rescued by Douglas Oakley, a cool-headed lawyer, to whom Malatesta has related the story of how he had been cruelly wronged. This is the scene in which E. J. Henley as Malatesta and Mrs. Carter as Kate, won prolonged applause for their excellent work.

In the fifth act it turns out that the Corsican has been hunting down the wrong man. Oakley compels him to make a public confession of his diabolical scheme, and to make an humble apology before leaving to hunt down the real culprit, with more satisfactory results. Kate breaks off her engagement with Jack Farragut, a youth of sporting tendencies, in favor of Oakley, while the Viscount and Hester turn over a new leaf in matrimonial felicity.

Raymond Holmes gave a capital character sketch of Jack Farragut. R. F. Cotton imparted humorous eccentricity to the part of Mr. Ernest Gandy, a social autocrat. W. H. Thompson made the most of his opportunities as Professor Graydon, but his lines did not afford great scope for strong character acting. Mervyn Dallas was sonorously demonstrative as Chevalier Raft.

Arthur Dacre walked through the role of Douglas Oakley in a Prince Albert coat that had every appearance of a "fine fit." His acting was as animated as that of the best man at a fashionable wedding ceremony. In justice to Mr. Dacre it should be said that the part does not call for any great amount of histrionic exertion.

Ian Robertson spoke the lines of Viscount Huntingtower as if he were intoning the litany in a country church. Moreover, he was rather shaky in his lines in the last act, and his "Henry Irving" emphasis of the words "I will tell you" in explaining that he was the wrong man, caused a titter all over the house.

Ida Vernon was thoroughly satisfactory in the part of a match-making mama, and Helen Bancroft was acceptable, though rather subdued, as Hester. Helen Russell portrayed a typical society woman with commendable vivacity. There were four interior settings, which were all realistic and in good taste. It is to be hoped that they can be employed in a better piece than *The Ugly Duckling*, which contains some sprightly dialogue, but is handicapped by a preposterous plot.

BIJOU.—A TEXAS STEER.

A comedy in four acts, by Charles H. Hoyt. Produced Nov. 10.
 Maverick Brander..... Tim Murphy
 Capt. Fairleigh Bright..... W. S. Hawkins
 Brassie Gall..... Newton Chisnell
 Col. Pepper..... James F. Moran
 Fishback..... Will H. Bray
 Knott Inmitt..... Julian Mitchell
 Othello Moore..... Harry Maxwell
 Mrs. Brander..... Mrs. Alice Walsh
 Mrs. Major Campbell..... Alice King Livingstone
 Dixie Stile..... George Lake
 Bossy..... Flora Walsh

A Texas Steer was enthusiastically received on Monday night at the Bijou. Mr. Hoyt has thrown together into this extravagant burlesque the jokes and stories that have been slowly gathering these many years round the untutored congressman from the West. The result is a ridiculous mixture of dress-suits and cowboyism.

Plot there is none. But Mr. Hoyt has at least suggested a theme for moralizing to any in his audiences who may be given to such unpleasantries.

Tim Murphy as Maverick Brander, the cattle king, has not the commanding voice and unhesitating bumptiousness of the class he represents, but perhaps is the more welcome on that account. Setting aside this infirmity of purpose, his work throughout was conscientious and good.

Alice Walsh was mildly amusing in the unobtrusive part of Mrs. Brander. Flora Walsh as Bossy Brander worked hard and well, but did not succeed in abandoning her-

self to her part sufficiently to evoke much enthusiasm.

The honors of the stage were unquestionably carried off by Barry Maxwell as Othello Moore, who, as the colored waiter onto everybody and everything was artistic and very good. William Bray, as Fishback, the other prominent darky character, shone best in his comedy lines, and was rather heavy, when he should have been pathetic.

Newton Chisnell made an admirable Brassie Gall—the smart, rascally promoter and lobbyist, and did justice to his incidental personification of the French valet. Messrs. Stanley, Cullington and Findley were very amusing in their concerted actions as glorified products of Texas, though here again the lung power was obviously forced and the voice harsh—quite unlike the real article.

W. S. Hawkins wandered somewhat painfully through the thankless part of Captain Bright. Julian Mitchell as Knott Inmitt, Alice Livingston as Mrs. Campbell, and Georgie Lake as Dixie Stile played their minor parts with spirit, especially Miss Lake. Charles F. Horan as Col. Pepper was conscientiously vulgar and not very funny.

The feature of the opening scene was the singing of the American Quartette. A faithful representation, no doubt, of Southern negroes singing but by no means pleasant or musical on the stage. The audience apparently found it satisfactory and clapped rather vigorously, a proceeding immediately construed into an encore. The groupings and costumes in this part of the performance were realistic in the extreme.

Mr. Hoyt has gathered his incident from far and near—not much of it from his own imagination. Some of the situations are extremely clever, but few of them painfully vulgar, though one of them is unnecessarily so. But Mr. Hoyt knows his clients.

GRAND.—CLEVELAND'S MINSTRELS.

On Monday night, Cleveland's Consolidated Minstrels drew a large audience to the Grand. It was evidently a well-pleased body of amusement-seekers, judging from the liberal and frequent applause. The all-round tragedoer of to-day appreciates the style of entertainment offered by the "modern" minstrel organization.

In brief, the performance runs in this way. On the rise of the curtain, the spectator beholds a gorgeous semi-circle, composed of from forty to sixty dazzling minstrels. They are arrayed in all the colors of the rainbow, crowned with white or blonde wigs, and dressed in mediæval costumes of every description. A few black faces and a great many white faces appear in this gorgeous circle, and form a strange medley of positive and negative color.

Then comes the entertainment. The fat interlocutor announces a song, or chorus, or helps to draw out from the four to six "vendemen" who are generally costumed in red and yellow satin, the funny old chestnuts of minstrelsy. The audience laugh; the audience applaud. Why not? Probably they never say anything better, and so everything goes.

At the close of the first part the curtain falls. The real entertainment of the average minstrel show then begins—the strong and salient points appear. Vandeville and variety reign until the performance ends.

Cleveland's Minstrels do all this, and, in their way, they do it well. The management has evidently done everything possible to please the average lover of negro minstrelsy as she is "minstrelled" to-day.

There will be war at the Grand next week with the advent of Shenandoah.

STANDARD.—THE CLEMENCEAU CASE.

William Fléron's adaptation of *The Clemenceau Case* returned Monday night to the Standard Theatre with a change of cast. The audience, mostly male, was significantly small.

Sybil Johnstone's part of Iza was advanced in a retrogressive path, the attitude of the model in the third act being made still more in accordance with the unclean spirit of the play.

Jennie Reiffarth played the Countess Domonovska with marked ability. Marion A. Erie proved feeble as Madame Clemenceau, and Mamie Johnstone spoke the lines of Georgette without much expression. Harriet Ford was easy, graceful and comely as Madame Lesperon. Ella Gardner in the small part of Madame Neiderfeld was natural and unaffected.

The part of Pierre Clemenceau was acted by Gustavus Leivick with considerable ability. In the passionate violence of the fourth and fifth acts he showed commendable power and versatility, and was warmly applauded. The role of Constantine Ritz was played by Charles Kent. The personation of Ritz by Edward Mack was a superior study of nature.

William Haworth as Count Serge Neidoff, acted with artistic feeling and a conscientious regard for detail. A. B. John looked uncomfortable as the Footman.

E. J. Brewster played Cassignal with spirit and versatile ability, and A. Franklin gave an efficient rendering to the minor role of

THE NEW YORK DRAMATIC MIRROR.

Bertin. Theodore was naturally played by G. Thompson.

KOSTER AND BIAL'S.—VARIETY.

A travesty on The Clemenceau Case was given at Koster and Bial's last Monday night. The hall was filled in every part long before the performance commenced. Those who went with the idea that the new burlesque would be merely an exhibition of anatomy were sadly disappointed, as in this particular Clemenceau Case the costumes were decidedly of a covering nature. This in no way marred the effect of the skit, which, on the whole, proved very amusing and more entertaining than the anatomical exhibition now on show at an uptown theatre.

Jennie Joyee was capital as Iza. In the studio scene she appeared in a sealskin sacerdote, in addition to the usual burlesque costume. The rest of the cast was composed of Josie Gregory, Madge Lessing, George Topack and George Steele, who all contributed their share towards making the travesty enjoyable.

During the burlesque Carmencita introduced a new dance, which was encoreed three times. Marie Lloyd is still a very strong card at this house, and on Monday night had to appear seven times before the audience was satisfied.

JACOB'S.—THE FAT MEN'S CLUB.

If obesity be the result of chronic jollity it may, in a measure, account for the mirth-provoking qualities of the convulsing skit, The Fat Men's Club, which was performed at H. R. Jacobs' Theatre on Monday night.

The company is headed by that effervescent piece of corpulence, J. C. Stewart, whose capacious smile has lost none of its cunning. He is ably aided by John E. Drew, a clever and graceful dancer, whose feet are his forte.

Charles M. Ernest was amusing as Burnaby Peters. William Hooley played the juvenile part of Walter Wyman satisfactorily. Daisy Ramsden Warner proved charming and talented as Jemima Patterson, and Nellie Collins danced herself into popularity as Jemima Baton, and showed some ingenuous ability.

TONY PASTOR'S.—VAUDEVILLE.

A crowded house greeted Tony Pastor and "his own company" at his theatre Monday evening last.

The performance commenced with Ryan, the Mad Musician, who plays on the xylophone without looking at the instrument. His musical selections gained much applause. The Sisters Hedderwicke, character duettists and dancers, were pleasing, while Clark and Williams were quite funny in a negro sketch. The Daly sisters did some pretty skirt dancing.

Martha Wren and Zella Marion made their first appearance in this country, in what was billed as "a refined Irish operetta, entitled 'Barney's Courtship.'" The "operetta" contained too much singing and too little action. Both ladies have good voices.

Mamie Goodrich and Harry McBride, in songs and dances, were well received. Edith, Frank and Arthur Haytor were very amusing in "A Pantomimic Absurdity."

The specialties of Tony Pastor, Maggie Cline and Bessie Bonehill were greatly enjoyed as usual. Prof. John White, with his mule, monkey and dog, closed a very entertaining performance.

AT OTHER HOUSES.

Old Love Letters may be seen with A Pair of Spectacles at the Madison Square.

Blue Jeans remains the popular attraction of the Fourteenth Street Theatre.

The County Fair is doing a prosperous business at the old stand—the Union Square Theatre.

The laughing pills of Dr. Bill are administered nightly at the Garden Theatre, where Jerome's Sunset is included in the bill.

Men and Women will retain possession of the stage at Proctor's Theatre until further notice.

Poor Jonathan is drawing full houses at the Casino.

The two hundredth performance of The Senator will occur at the Star Theatre on Nov. 26. On Wednesday afternoon, Nov. 29, Mr. Crane and his company are to appear in Matthews and Jessop's farce comedy, On Probation.

The Mask of Life is the attraction at the People's this week.

The Great Metropolis was enthusiastically received by a large audience at the Windsor on Monday night. Jeannie Morehay made a decided hit as Nell Carr, while Harry Weaver and Carrie Julson were both successful in their respective roles.

All For Her, which was enacted in this country at Wallack's Theatre about twelve years ago, was revived by Mr. and Mrs. Kendall at the Fifth Avenue Theatre last Thursday night, and will be performed throughout the current week. A Scrap of Paper is underlined for Monday evening.

The Idler, by C. Haslton Chambers, announced for production at the Lyceum last Tuesday evening, will be noticed in the next issue of THE MIRROR.

The first performance of The Inspector at the New Park Theatre was postponed from Monday until to-morrow (Thursday) evening.

BESSIE BONEHILL'S RECEPTION.

Bessie Bonehill (Mrs. William Seeley), the star of Tony Pastor's company, gave a supper in honor of her friends at the Hotel Hungaria, on last Friday night. Between forty and fifty guests were present, and the evening was spent in a most enjoyable manner.

A full list of the guests would probably include the stars at every vaudeville house in the city. Among them were: Marie Loftus, Marie Lloyd, Pat Reilly, the Hedderwicke Sisters, Maggie Cline, the Haytors, Jesse Williams, Jennie Veamans, James Russell, of the Russell Brothers, Mr. Frillman, the basso, and W. B. Henry.

The menu was a long one, and included all the delicacies of the season, not forgetting a monster pig's foot, designed as a surprise from the hostess to her friend, Maggie Cline. Champagne flowed in abundance, and there were cigars galore.

When the coffee arrived the speechmaking began. Tony Pastor paid an eloquent tribute to the fair Bessie, and Mr. Seeley told how lucky he thought he was in securing the clever little Englishwoman for his bride. The latter returned the compliment by saying the luck was all on her side. Miss Bonehill lauded Mr. Pastor to the skies and termed him a good "governor."

Toasts were drunk to Miss Bonehill and her husband, to Tony Pastor, to the members of his company and to Jennie Hill, who is soon to come over under Mr. Pastor's management.

After the supper was over—it had begun about ten o'clock in the morning, and it was then almost three—the company proceeded to amuse themselves.

There wasn't one in the party that couldn't sing or dance, and their best dances and their best songs were brought out by the genial Tony.

One of the Haytor boys sang a funny song entitled "Oh, Let It Be Soon," which the public would be sure to appreciate.

Maggie Cline sang "What Was the Cause of it?" Mr. Frillman was heard in "Rocked in the Cradle of the Deep." When the scribe left at four o'clock there was every prospect of the fun being kept up till long past daylight.

CLOSED FOR REPAIRS.

On last Wednesday Charles S. Dickson of the Suzette company, then playing at Herrmann's Theatre, refused to go on unless he was paid certain salary due him. The money was not forthcoming, the theatre was closed and the company, which was under the management of Locke and Davis, disbanded.

Another of Locke and Davis' enterprises, The Shatthen, is being presented without the star, M. B. Curtis, who is variously reported to have gone to California and to be ill at a relative's house in this city.

Manager J. W. McKinney, in evidence of the fact that M. B. Curtis is actually suffering from catarrh of the stomach, exhibits a certificate from A. Pramann, M. D., of No. 251 East Eighty-sixth street, in which that physician declares that the actor must have a rest for eight or ten days.

Another company that closed its career in this city last week was Hendrik Hudson, which stopped short on Saturday night at the New Park Theatre. It is said that M. B. Leavitt is negotiating for the burlesque, but Manager W. W. Tillotson has severed his connection with it.

Agnes Herndon left her company at Columbus, O., on Sunday last, and came to this city. With her was her leading man, Emmet C. King. According to telegrams from that city, the actors are left destitute. The Fakir company will give them a benefit at the Columbus Grand Opera House on Thursday. Miss Herndon, before leaving the company, promised to make good the salaries.

A Perilous Voyage company was ended disastrously on Saturday night in Chicago.

Mestayer's Grab Bag company closed season on Saturday night at the Arch Street Theatre, Philadelphia. There is the usual talk of "reorganizing."

Eva Mountford closed season on Saturday in Detroit.

The Mask of Life will close its season at the People's on Saturday night.

Katie Rooney in Bubbling Over closed her season on Saturday last in Philadelphia. The collapse was precipitated by J. H. Huntley, the manager, who left the company without a cent or a word of a farewell on Friday.

Muldoon and Kilrain in A Winning Hand closed at Providence, R. I., on Saturday night. They may resume. Spier and Anderson were the managers.

The manager of the Standard Dramatic company, playing in New York State, left Rochester with all the available funds last week, and the com. any has succeeded.

THE ACTRESSES' CORNER.

SOME DATES.

We all get discouraged now and then, most often when we think of Modjeska, or Coghlan, or Davenport, or of whomsoever we admire, and like whom we intended to become "at once." As the seasons pass we realize their charms are not to be attained save by the acquirement of a thousand touches of grace, and ease, and art, with all of which we presently say to ourselves they were "born."

I have been looking over some old copies of an English monthly theatrical magazine, and therefrom I have gathered encouragement, warning, or what you will, and with you will share it.

Bernhardt, for instance. Away back in '64, she came to the Conservatoire to stand examination. Not being prepared with the usual speech from one of the old tragedies, she gave them some of La Fontaine's "Deux Pigeons."

"Deux Pigeons s'aimant d'amour tendre
L'un d'eux s'envolant au logis."

Here Auber, one of the judges, called her saying to her that she recited charmingly. Try these two lines, you, and see if you can get anything out of them to be called for.

To start with, Bernhardt had a good conventional education. In the Conservatoire her work was most arduous as it is for every one. From there she went to the Comédie Française, made presently a big hit in Iphigénie, began to be held back by the powers that were, and left, played at the Gymnase and at the Odéon, played everything and anything, ye proud ones! even "fairies," etc., and was finally invited to return to the Française.

The magazine in which the account is given dates ten years back. Ten years is a long time, and it is twenty-six years since she really started. She was "born" with a great deal; still, twenty-six years is a long time, and see how she worked. One should not begin to lose heart in one's first season, should one?

She worked harder, even after the fierce drilling of the Conservatoire than we are willing to work, and not only at her profession, but at the kindred arts.

She exhibited a marble bust in the Salón, she executed a colossal statue for the fogade of the theatre at Monaco, and did lots of other notable marble work. She painted more than creditably, too, was for some time art critic for a daily paper, designed her own dwelling in Paris, and made dabs at poetry. Of course, all this was born in her; but it meant time, lots of it, and plenty of work besides to bring it out, more work than we, of smaller talents and comparatively no account possibilities, are willing to expend upon ourselves in our art.

Then there is Patti—Patti who grows old no more than does the melody her scarlet lips give life to. The certificate of her birth I find copied in one of these old magazines—"Adèle Jeanne Marie Patti"—that's the world's Patti, isn't it? and the certificate is dated 1843. In 1859 she was singing Lucia di Lammermoor.

The world is at her feet. Of course we might work thirty years and the world would probably not be at our feet, still we must not dare fret with impatience when we eye success, remembering the long years that have gone to build it; we're in our first, or fourth, or seventh season of failure.

Here is a story to make one's hair curl. It was printed in '70, and was then dated twenty-two years back, which means 1857. Well, in 1857, my dears, thirty-three years ago, there came to Mr. Phelps a London manager who had a leaning toward encouraging young talent (God rest his soul), a youth who unto him recited Othello's address to the Senate. "Sir," said Mr. Phelps, "do not go on the stage," adding generally, "it's an ill-required profession." The young gentleman, however, stuck valiantly to his delusion, manifesting a desire to recite something else. Possibly to choke him off, possibly because of the leaning already mentioned, Mr. Phelps offered the young gentleman a small position and a smaller requital. But the young gentleman preferred to storm the provinces. The young gentleman's name (oh, hold your breath) was Henry Irving.

Courage, ye who droop under a manager's lack of appreciation! Thirty-three years ago Henry Irving was no better off than you. Try fifteen years or so longer. Away back in '79 Irving first did his Hamlet, and as for Terry, she was doing Prince Arthur in King John and other "child" parts in 1858, while her Lyceum Theatre career began twelve years ago. Her gracious charm has grown through thirty-two years.

Yet we go to see her, and our souls are filled with despair. Thirty-two years is a long time for three or four years to ape at!

Helen Barry, the prodigious and Phenix-like star, who, ever since many of us can remember, has each two or three years tripped forward with a new play, was doing the same thing eleven years ago, when I find her paragraphed as about to produce The Ring of Iron.

She isn't discouraged. I hear she will star

again next year. Keep at it, ye fainting ones, ten years or so, and then don't faint.

I find Billy Florence dated as playing in 1859, and he's doing it yet!

Twelve years ago Mrs. Kendal was hailed as upon "a height of art which neither Rustori nor Rachel ever surpassed." Therefrom she has beamed and smiled and cooed down to us ever since steady, and yet Miss Three-sessions' heart aches because, oh dear! she wishes she was like Mrs. Kendal.

Miss Coghlan was hard at work at Wallack's in '78, as leading lady, too, so it was not the beginning of her career. She is a star now, and the admiration of many of us; but twelve years' time must respect the twelve years.

An article published in October, '78, says that Fanny Davenport, the actress, celebrated her thirty-fifth birthday July 10 in Baltimore and, of course, that was not the beginning of her career on the stage. Yet she is hard at work as ever. Miss Two Sessions says, "If I only was up as far as she is, and had her parts to play, I might do something." Dear heart! think of the work. Think of the years that have gone to make all the successes around us now, and take patience!

Our own charmer, Ada Rebar, has been at it some years over ten, hasn't she? And her success did not come from the first, either. Some of us can remember when 7-2-8 was first put on at Daly's and Rebar began to be the go. That she is the fascinating woman and accomplished artist she is to-day means not only her talent and worth, but a good, long, hard training besides. Many years unnoticed, many years untinged by any of the golden praise she has now, many years during which she might, like any of us, have given up believing herself doomed to be "nobody" forever.

Ned Sothern by no means began his career with his hit in Danvray's One of Our Girls. He had, I believe, plodded away six years or so, before he struck that sounding pave since when we have all listened to his footfall, few giving thought to the six years.

I have before me a programme dated Portland, Maine, Sept. 24, 1879, a performance of Pinafore. Last on the list of names, and singing Hebe, Sir Joseph's first cousin, is Miss Georgia Cayvan.

It's a big jump and a big change from Hebe of a traveling operetta in a Maine town to the leading lady of a leading New York theatre.

The eleven years gone by must have seen lots of hard work, discouragement and patient plodding, when one admires Miss Cayvan's creamy charm, her dainty womanly art, her air of being just where she belongs, and all her grace of ease and gentleness, one must, before they dare envy, remember the years that have been worked through to secure it all.

Oh, work ten years or so! And, even then, don't dare despair if still you are "nobody." The people you admire and look up to, have all worked for what you admire, and climbed the slow ladder of days to reach where you look up.

Get at the ladder yourself, and take heart.

POLLY.

GLEANINGS.

An injustice was done to Fred Gagel, the musical director of the new Park Theatre, in The Nation's criticism of the first night's performance of Hendrik Hudson, at that house. Instead of being blamed, Mr. Gagel should have been complimented for the work he did, in the face of almost insuperable difficulties. Owing to the sudden illness of the director of the company, Mr. Gagel, on very short notice, attended to the musical portions of the piece.

The A. A. D. A., by which cabalistic sign is meant the American Academy of the Dramatic Arts, is gradually enlarging the scope of its work in the dramatic field. Special classes are being formed for professionals who desire to study.

MANAGER HASSETT has canceled two weeks of his bookings for Braving the World company, in order to strengthen the support of his star, Lillian Stillman. The company closed at Vincennes, Ind., on Nov. 8, and went to Chicago for reorganization.

DURING a performance of Herminie in Mobile, Ala., one night last week, a negro fell from the flies to the stage. The man was not an employee of the theatre and had been admitted in violation of orders. He says he fell asleep perched up in the flies and lost his balance. The audience was greatly excited until assured from the stage that the damage done was not serious.

A BENEFIT to Tommy Russell will be given at the Union Square Theatre on next Tuesday afternoon.

THE WITCH was produced by Marie Hubert Friedman at Bridgeport on Monday night. Both play and star are reported to have made a hit.

It is said that Redless Temple will soon be shelved by Maurice Barrymore, and that a new play is now in rehearsal.

THE CLEMENCEAU CASE is at the Standard Theatre for the season, if it will last. Eight weeks' rental has already been paid, it is said.

It is rumored that Maggie Mitchell has purchased a new play, by Charles T. Vincent, entitled Tom.

JAMES H. ALLEGRA has been engaged as business manager of the Lyceum Theatre, at Grand Rapids, Mich.

THE NEW YORK DRAMATIC MIRROR.

THE HANDGLASS.

That peculiar person, Miss Florence Sinjin, is said to be preparing her "Impressions of America" in book form. She thinks our playgoers are much slower in appreciating jokes than Londoners. There is no doubt that they were slow in appreciating Miss Sinjin's humor.

† † †

FROM THE CITY DIRECTORY.
FIRST ACTOR—"Who is this Edwin Booth, anyway?"

SECOND ACTOR—"Isn't that the man that used to be with Barrett?"

† † †

THE best short stop in the business—Marshall P. Wilder.

† † †

CHAUNCEY DEBEEW visited Verona while in Europe and saw the Capulet mansion and the famous balcony. He says that if Romeo really climbed up he must have been a better all-round athlete than any now in existence.

† † †

BUNNIES—"Who is that wretched-looking man in the corner of the car with his head buried in his hands?"

BUNNIES—"Oh! that's the chairman of the dramatic committee for a Brooklyn amateur society that plays to-night."

† † †

JAMES T. POWERS says that it was fate that drove him into tights. It is figure that drives most of our burlesque actresses into them.

† † †

THE TRUE STORY OF MARY AND HER LAMB.
Mary had a little lamb,
As you perhaps have heard,
But all that talk about the school
Is really too absurd;

For Mary went upon the stage
In a realistic play,
And of course she took the lamb along,
And made a hit, they say.

† † †

MR. SULLIVAN—actor—says that Duncan Harrison wants him to try Richard III, or something of that sort; but, he adds: "Just imagine what a raking I'll get from the newspapers if I try one of those pieces that Booth and Barrett and all those fellows played in!"

† † †

FROM THE LAST WORD.
"A woman can do anything with a man—if there isn't another woman."

† † †

MR. UPTON (to his daughter, just returned from the matinee). "How was the play, Edith?"

EDITH (rapturously). "Oh, it was perfectly divine! She wears a Nile green *crepe de chine* negligé in the first act, and when she leaves home she has a cloth walking suit, with Persian lamb trimming, and at last she starves in a garret in a shrimp pink dressing gown with ostrich feather trimming."

† † †

THE buzz-saw now appearing in Blue Jeans is the real article, and would slice Mr. Eliard into shivers if it got half a chance. But then he has an accident insurance policy and nothing could possibly happen to him with that in his possession.

† † †

"MAURICE BAREMORE's play Reckless Temple deals with St. Louis society," said a New York newspaper, and now a Chicago editor inquires what that is—says he never heard of it before.

† † †

TIEWALKER (to Staggeract, who has been drinking). "You'd better go home, Staggy; you're a sight!"

STAGGERACT (with dignity). "Well, then—T-take-fish train f'r Chicago. They're lookin' for one."

† † †

A RECENT newspaper dissertation upon an actress' costumes said: "The fourth gown is of a light material, with detached checks scattered upon an azure ground, producing a pleasing effect." Well, somehow, detached checks always do produce a pleasing effect. The same artless composition reads: "The last gown ha-a military cape, with a skeleton belt and armholes underneath." This must be a novel get-up. Armholes underneath the belt must be almost as "pleasing" as detached checks.

WEALTHY HISTRIONS.

According to an article in last Sunday's *Press* the actors of this country are large investors in real estate. The heaviest real estate owner is said to be Maggie Mitchell. Her property is valued at from \$200,000 to \$350,000, and is scattered all over Harlem. Lotta is believed to possess over \$200,000 worth of real estate. Oliver Doud Byron has \$100,000 in landed property, principally in Brooklyn and down at Long Branch. Neil Burges is another landowner. Agnes Booth-Schofield's house at Manhattan-by-the-Sea is worth \$100,000. Mrs. Langtry owns considerable land in California. Mary Anderson Novaro has property in this city, London and Louisville. Fanny Rice has a farm in Vermont. Miss Madge-Jessie has property in California. Fanny Davenport owns a place at Canyon, Pa. Clara Morris has real estate in

several New York neighborhoods, and Mrs. D. P. Bowers has property in this city.

Booth and Barrett own houses here and in Boston. Louis Aldrich has property in the latter city. Mrs. McKee Rankin has the Knolls, at Riverdale-on-the-Hudson; Nellie McHenry has a cottage at Long Branch. Lena Merville has a house up in Yonkers. Milton Nobles is believed to have property worth \$100,000 in Brooklyn. Georgia Cayvan owns a house in this city and his own place at Cohasset, Mass. J. H. Stoddart owns a \$20,000 piece of property in New Brunswick, N. J. J. H. Ryley's possessions in New Rochelle are believed to be worth \$50,000. Harry McDonough owns a house and lot at Orange, N. J. Charles Plunkett is a landlord at Orange, N. J. John Webster's property at Long Branch is worth \$30,000; James O'Neill owns property in this city valued at \$10,000; Ada Rehan owns two houses in this city, and Herbert Kelvey is said to be a real estate owner in England.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, Oct. 10, 1900, and recorded exclusively by The Dramatic Mirror.

October 20.

SIMP AHOY. An American farcical opera in three acts. By H. Grattan Donnelly. Music by Fred Miller, Jr.

October 21.

FRANK LA MONDIE'S CLOWNS. Emil Neuhau, proprietor.

SHILOH. S. Conier Du Bois.

SHILOH; OR, THE BROTHERS. S. Conier Du Bois.

October 22.

THE SPECULATOR. A farce-comedy in three acts. By J. A. Stevens.

IS A WHIRL OF EXCITEMENT. A farcical comedy in three acts. By Clouston Ho-garth. Isabel Morris, proprietor.

THE LONDON GAUCH GIRLS. John A. Flynn.

October 23.

THE DRUMMER BOY; OR, THE SPY OF SHILOH. A military drama in five acts and six tableaux. Arranged from incidents of the War of the Rebellion. By A. F. Nail.

October 24.

LARRY O'TOOLE. A comedy in five acts. By Mrs. Mary Ellis Smith.

THE PROMOTER. A comedy in three acts. By Norton Rutherford. Nugent Robin-son, proprietor.

THE RUSSIC CAVALIER. Music by Pietro Mascagni. English version by Willard G. Day.

THE HUMMER. A farce-comedy in three acts. By Wilfred Chasemore.

TACTICS. Comedy farce in three acts. By A. T. Oakes.

THE ALLEGATOR. Comedy-farce in three acts. By A. T. Oakes.

October 25.

THE SALEM WITCH. Comic opera in three acts. By Lillian M. Stahl.

◆◆◆

STAGE TYPES.

Shakespeare's description of the real function of actors, as the "abstracts and brief chronicles of the time," does not apply to the drama of the present, if, as we understand it, he meant that the theatre was a "mirror of the times."

A hundred years hence the student, looking backward, like Bellamy, will read with curious interest the American play of to-day—lifting it tenderly from its resting place among the "Curiosities of the Stage," he will find portrayed types of men, and women, too, that the poor man will puzzle over in vain, stage types that are familiar enough to us, that seem, indeed, almost real to the tragedoer of our time.

The searcher of these curious "chronicles" eager for a glance into the home life of his ancestors, as illustrated in their theatres, will find all the characters, maid and lover, the wise old father, the "man of the world," "Fop" and "Philosopher" alike, deceived and swayed, led to the verge of ruin, by the typical villain, whose very first words as he enters upon the scene with heavy tread and "sinister air," proclaims his character and purpose. The villain is ever present, always the same, his wickedness never discovered and exposed until he has run his harrowing career through four or five long acts, even though he is constantly brought in contact with those who are supposed to represent the brains and energy of our age.

With wonder at our credulity and a sigh for the degeneracy of the times that produced and fostered such a being the student will turn, with feelings scarcely less of wonder, to the character of the Duke, his nondescript garments, his idiotic stare and worse than non-sensical twaddle, often described as a scion of and moving in our best society, he will sadly tax our descendant's faith in the genuineness of the work lying before him. We will hardly espouse the conviction in his mind that the most hopeless of our lunatics were mercifully permitted to live among us, free from restraint, a disturber of our peace and comfort, a menace to the sanity of future generations, if he is invariably paired off in marriage to an apparently willing victim ere the curtain falls.

Our reviewer will doubtless pay a glowing

tribute to our forbearance, when he turns to the ubiquitous comic servant and notes his irritating familiarity with the head of the house, his impudence and intrusion into even the most sacred family councils. The comic servant is always a foreigner. The German, the Irishman, the Scotchman and the Englishman is always a comic fool, as the Italian is invariably delineated a villain. Even the American—designated a "Yankee"—is almost invariably shown to be a lank dyspeptic with no ambition above a horse trade, no thought but for self-glorification, and the depreciation of his neighbors.

The pert soubrette will certainly add to our critic's bewilderment. He will find her always with a duster, and ever in the parlor, where the housemaid receives her sweetheart, often monopolizing half an act with the love-making of herself and fellow servants.

A member of the learned professions, perhaps, the student will seek in vain for a rational portrait of his predecessors; for, alas, our doctors, lawyers, journalists and politicians are held up to ridicule more frequently than for emulation. In the light of the advanced Christianity of that period the coming man will view the clergymen as represented in the drama of to-day with feelings of mingled pain and commiseration. Perhaps the caricature thus presented may lead him to the conclusion that all he has noted were but stage types, that we fully understand the mission of the stage, that Shakespeare's injunction to "hold as 'twere the mirror up to nature" had been lost sight of in the early stages of American dramatic art.

CHARLES T. VINCENT.

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FOREIGN FOOTLIGHT FLASHES.

Vanity Fair is responsible for the interesting announcement that Mary ee Navarro, née Anderson, is about to become a mother. Welcome, Little Stranger.

Hermann Sudermann's new play *Sodom's End*, which had been interdicted by the Berlin authorities, is to be produced at the Lessing Theatre after all. A certain objectionable scene at the end of the second act has been toned down by the author, and on his representations to the Minister of the Interior that the lesson of the play was of a highly moral nature the interdiction was raised.

The Solicitor, at Toole's Theatre, London, has not had the long run the management anticipated and last Saturday it was taken off to make room for The Two Recruits in which Harry Everside, Mr. Chevalier and the Misses Rutland and C. Carlyle appeared and made hits. The main line of the play is borrowed from Anstey's *Vice-Versa*, the comedy situations being obtained by the overthrow of a despotic guardian by his ward, the latter espousing the despot's mother.

Sigid Sanderson appeared as *Mignon* at the Monnae Theater, Brussels, last week and scored a big success. Massenet, the composer of the opera, was present and the Royal Family and members of the Court.

The Queen of Roumania's tragedy is called *Master Manolly*. The story is said to be intensely dramatic. The play has been bought by a German manager and will be produced at the Burg Theatre, Vienna, very shortly. Of course the play may be bad, but the name of Carmen Sylva is a good "ad."

It appears that the stars have gone stark, staring mad over Patti. She has been singing recently in St. Petersburg and during the three days she was there the population was in an uproar. People stood in line all night to secure tickets, as many as 1,500 waiting to pay their money, while several thousand more were crowded about them. So excited was the rush that a large force of police was bivouacked on the open square, and several persons were arrested for assaulting those who had places before them. Patti will go to St. Petersburg again.

H. Chance Newton, the bright correspondent in London of *THE DRAMATIC MIRROR*, has written a farce for George Edwardes under the somewhat curious title of *Crime and Christening*. Isn't this a burlesque on Buchanan's (not Dostoevsky's) Sixth Commandment?

The London Home for Rest for Horses Society is badly in want of funds, like most of us, so the Shakespeare Reading Society, of which Henry Irving is President, has graciously offered to give a recital of *Macbeth* in its aid. We hope the recital won't take place at the Horse's Home. Poor brutes, they would be justified in asking where the "Rest" came in if they had to sit through it.

A curious and somewhat ludicrous incident occurred last Friday at the Princes' Theatre, London. Mrs. Langtry was hard at work rehearsing A Story and Cleopatra. The banquet scene was in full swing, the enthusiastic supers were quaffing their empty cups in the

most approved fashion when, horro! the bounds at the back gave way and the table, together with the Jersey Lily and some sixty "supes," slowly disappeared from sight into the cellar. No harm was done, however, excepting the injury to Cleopatra's dignity.

Clement Scott has been to Paris to see Sarah Bernhardt alone is the soul of the performance, and that the play is twaddle. This is the opinion of most disinterested critics.

The *Echo de Paris* says that on the day following the first production of Cleopatra a well-known critic, who had "slated" the play, received the following from the incensed author:

MY DEAR FRIEND: I should like to have come and taken your hand to day, but after your article of this morning, I can offer you only my little finger.

Yours truly, VICTORINE SANDOU.

Alas! great men are only human like the rest of us.

Talking of the Bernhardt, her son, Maurice Bernhardt, has been making himself ridiculous again. He challenged to mortal combat a well known critic who had ventured to question his mama's histrionic ability and succeeded in puncturing his adversary's skin. This incident reminds us of once when Henri Rochefort had spoken disparagingly of the great actress. Master Maurice called upon M. Rochefort and demanded retraction or reparation. "My dear young man," said Rochefort, cool as a cucumber, "I can't fight you, you know."

"You can't fight me, sir! What do you mean?"

"Why," rejoined Rochefort calmly, "for all you know I might be your papa."

It is said that Robert Buchanan has asked young Aubrey Boucicault to join him in a literary partnership, and that both have begun work on an Irish drama. Buchanan's a "cute man." He knows the name of Boucicault to be a mascot.

Apropos of Buchanan, this much ill-used play manufacturer has been censuring his critics for their comments on his last play, *The Sixth Commandment*. This is how he scores them: "Because a play is strong and gloomy it is a coarse Coburg melodrama, a production quite unfit for educated people to witness; because it represents things as they really are, it is a vulgar catalogue of trans-pontine horrors; because it is not charged with bourgeois sentiment or inflated with Cockney fun, it is dismal and dull, because it bores a jaded appetite, spoiled by Robertsonian lollipops and bon-bons, it is not to the taste of English audiences; and because two or three hired ruffians hoot at the author from the gallery, he has received the condemnation of the great English public." Yes, Robert, you are not altogether wrong. The public is fickle, and doesn't know what it does want.

Hymen Wins is the title of a new comedy by Wilford Field, shortly to be seen in London. It is presumably a horsy play.

Galigano calls attention to the following amusing incident that occurred last week at Esseggi, in Austria: In a play, called *Die Esseggi von Valein*, the heroine has to die her death being brought about by a villain who shoots her with a pistol. At the critical moment the weapon misses fire, but the actor was equal to the emergency, and declared at once, "Die, then, the first victim of smokeless powder!"

A comedy by Henley and Stevenson entitled *Bean Austin*, was produced at the London Haymarket last week and fell flat.

Beerbohm Tree does not believe in the Hoyt-esque drama. In a recent letter to a London review he declares that it is impossible to write over the head of an audience—at any rate London audiences. If *Our Flat*, which is still running in London, may be taken as a specimen of the good English audiences want, Mr. Tree is not very complimentary to English dramatists.

Justin McCarthy and William Archer have also been giving their views on modern farce and burlesque. Mr. McCarthy, says *Vanity Fair*, waxed rhapsodic over the charms of the chorus and the spectacular display while Mr. Archer regards them as ugly and martistic. Mr. Archer holds, among other things, that a woman looks best when she does not show her legs, and since the same phantom has been evolved by Mr. McCarthy, he wonders what the ghost of Goethe would think about "the poetry of Pettit, set to the rhythms of Lutz and declaimed by a Primrose Venus with a dress improver and no dress."

Madame Judic has signed a contract with the director of the Vienna Carre, however, by which the clever French actress is to appear this season in the Austrian capital.

THE NEW YORK DRAMATIC MIRROR.

7

DRAMATIC BOOKS.

THE ART OF PLAYWRITING. Being a Practical Treatise on the Elements of Dramatic Construction Intended for the Playwright, the Student and the Dramatic Critic. By ALFRED HENNEQUIN, P. D. Boston and New York: Houghton Mifflin & Company. 190 pp. \$1.50.

Professor Hennequin has given us a unique volume, containing, within brief compass, a good deal of information, both practical and theoretical. We believe that it is the first attempt—in the English language, at all events—to formulate a system of rules for dramatic composition, coupled with a complete series of definitions of everything appertaining to the region behind the scenes. Thoroughness and lucidity are conspicuous qualities in this work, the author evidently having aimed to lay bare the whole technique of the stage to the comprehension of even those persons least conversant with the interior organization of the theatre. He exposes all the mysteries, and the student that digests this manual will have as wide a knowledge of the details as the man whose life has been spent behind the green baize.

In his prefatory remarks Professor Hennequin says that the book is intended to aid those that possess a practical knowledge of the theatre, but have little constructive knowledge; and those whose instinct for dramatic construction is strong, but who have not had opportunity to acquire an insight into the practical details of stage representation. He confesses frankly that no book is able to supply the dramatic faculty where it is wanting, but he believes that this one may be the means of raising the general average of dramatic workmanship.

If it does no more than place technical knowledge within the grasp of the hundreds of embryo playwrights that are now totally ignorant of it, if it pins them down to something approximating practicality, the author's labor will not have been in vain. Every manager and every "star" will return thanks to Professor Hennequin, if his book is the means of changing a deluge of utterly unfit manuscripts into a smooth current of plays which in form, at least, conform to the necessities and the limitations of actual performance.

Had the book been christened "The Science of Playwriting," it would have been more germane to the matter, for the author reduces his knowledge to a system that is purely scientific. The art will have to be supplied by the playwrights that apply his rules. Let us hope that they will help in the producing of many such artists.

The work is arranged in two divisions, the first describing the *minutiae* of the theatre, the second, the principles of dramatic construction. The first part properly may be called the dramatic prime—not disparagingly, for the class whom it is intended to serve as guide, philosopher and friend, is ignorant of the A-B-C's of the stage.

Beginning with the theatre staff, the various officers and attaches are named in order and their duties briefly described, even the usher and the gasman are included. Then follows a categorical description of the stage, the scenery, the stage directions, the ground plan, etc., each term receiving its definition. We may remark, in passing, that this theatrical terminology for which the author acknowledges his indebtedness to several well-informed professionals is generally accurate. But the old stager will pause in doubt when he reaches the unfamiliar term "wood-cuts." He will naturally suppose that Professor Hennequin has digressed into the advertising department until he reads that "wood-cuts are structures of canvas stretched on wooden frames, cut so as to represent ornamental pieces, such as arches, trees, etc., and then it will dawn upon him that the scientist means "cut-woods." Inadvertences of this description, however, are few and far between.

Proceeding to classify the different kinds of plays, Professor Hennequin divides them into tragedies and comedies, and these he subdivides into fourteen distinct classes. He invites discussion when he defines "tragedy" as plays that "deal with the serious aspects of life," for many plays that deal with the serious aspects of life cannot be called tragedies.

We think that Dr. Alger's definition of the term is truer. "In the higher drama, or Tragedy, the superior social types—lords, ladies, gemuses, kings and the nobler styles of character, heroes, martyrs, saints, are represented, to awaken admiration and reverence, to stir emotions and aspiring desires. pity, love and awe, the profoundest passions and capacities of the soul, are moved and expanded. The mysteries of fate and providence are shadowed forth, and the most insoluble problems of morality and religion indirectly agitated. Transcendent degrees of power, virtue, success and glory, or failure and suffering are indicated, and all upward-looking faculties are put on the stretch, with the result of assimilating, more or less of the forms of being and experience on which they sympathetically gaze aloft. Here we are taught, sometimes with a distinct and often by an unperceived contagious kindling of suggested thought and feeling, innumerable lessons pertaining to human nature and ex-

perience, the varieties of character and conduct, the limits and retributions of virtue and vice, the extremes of hope and despair, the portentous question of death, the omnipresent laws of God."

Here we have an eloquent description of the spirit of tragedy. Professor Hennequin, cabineted by the requirements of his manual to a practical definition, fails to give us even the essence. His illustrations are not always happy, either. Under the classification "romantic tragedy" he groups Shakespeare's Macbeth and Sardou's *Theodora*. It is not the theme alone, but the treatment of the theme that makes a tragedy. The theme of *Theodora* may be tragic but its treatment is neither poetic nor noble. It is a drama with a tragic story, cunningly constructed by a practised hand, moved by a brain that has never revealed one touch of the divine afflatus. Nor do we admit the truth of the classification of *Held by the Enemy* as an "emotional drama" or *Sherandoah* and *The White Slave* as "spectacular dramas," or *My Partner* as a "melodrama."

From this point Professor Hennequin passes to "the parts of the play," which are divided into acts, scenes and tableaux. Twenty-five minutes should be the average length of each act of a five-act play, and thirty minutes of four-act plays. The first act of a three-act play should consume forty minutes, the second fifty minutes, and the third thirty-five minutes. No one-act play should exceed forty minutes. In a general way, the length of a manuscript play can be determined by allowing 20,000 words as the maximum length, including names of character, business directions, etc., or two words for each minute of actual performance.

The entrance of a character—which our author rather whimsically calls "the enter"—next occupies attention. A number of excellent rules are laid down to govern the playwright in the important matter of bringing his personages effectively on the scene. How to make an entrance impressive is clearly set forth, the several methods approved by the critical usage being described. Similarly, the exit is treated at length, and scientifically.

The functions and relative importance of the actors, from the scintillating star to the semiprivate "super," are carefully considered, and then, having gone over what may be termed the preparatory stage, the author brings us to the rudiments of playwriting. He begins this department by telling us in general terms what constitutes a play, and then stating twenty-eight particular points, each of which requires and receives elucidation.

The first essential is the story, the next, the characters, and here Professor Hennequin introduces a quotation from his excellent essay that appeared in *The Mirror* a few months ago. The three unities of time, place and action are given in their Seventeenth Century French distinctions, and also in their modified modern significance.

The ensuing chapter deals with the subject of theoretical construction, and the novice is told to make a rough outline of the story he has selected, and the process of development—exposition, climax and catastrophe—is made clear by diagrammatic illustration. He is also shown the difference between prosy and effective narrative, when narration is essential and must obstruct the action.

Growth, conflict, subsidiary action, episodes and the artistic employment of situations and climaxes are also explained in a comprehensive manner. The various methods of closing a play are described, including the suggestion of a happy ending to satisfy the cravings of the sympathetic spectator even when an unhappy denouement is logically imperative. These, and many other "tricks of the trade" indicate that Professor Hennequin is not averse to teaching the young idea how to shoot—and hit the bullseye of popular taste. "Theatrical Conventionalities" are given a chapter by themselves in his or the ponderous book that might be written about them.

Finally, we arrive at the practical work of writing a play. The story selected, the playwright is put through a course of imaginary questions and answers, by which he is shown the need of carefully considering every detail of the plot, and the precise relation of the characters to it and to one another. He is instructed to take copious notes, and is told how to arrange his material. He is shown, in short, by way of example, the probable process by which Scribe's *Un Duel en Amour* was constructed and composed, and a better subject for the purpose of exemplification, could not be desired.

Every page of Professor Hennequin's book presents something of genuine value to the unpracticed playwright—something that every writer for and about the stage ought to know and we doubt not that this novel, useful and suggestive contribution to the literature of the stage will prove beneficial to scores of tentative playwrights whose ignorance of theatrical *technique*, perhaps hitherto has obstructed the way to fame and fortune.

PUBLICATIONS RECEIVED.

One volume, 12mo., 42 pp. New York: The Century Company.

IT HAPPENED THIS WAY. By Rose Entine and S. Adis Fisher. New York: United States Book Company.

OUR GREAT ACTORS. A series of six water-color portraits. By Charles S. Asher. 1 vol. 12mo. Boston: Eedes and Lauriat.

THE AMATEURS.

On last Wednesday night the Gilbert Dramatic Society rang up the curtain upon the season proper in Brooklyn. The play was *The Golden Giant*, in which Mc-Kee Raney starred not very long ago.

The cast was one of the strongest that ever appeared on the Academy stage, and included Messrs. Dove, Dyer, Darling, Barnes, Lindeman, Quinn and the Misses Collins, Healey, Sloane and Voltman.

The audience was a brilliant one, but not cordial in their appreciation of the players' efforts, a chilling pause preceding each scanty break of applause. Considering the fact that the amateur performances in Brooklyn are social affairs, and the audiences composed of invited guests, it is a peculiar fact that really good bits of acting are given a cheery round of applause, which must certainly dampen the ardor of the embryo actor to no slight extent.

The *Golden Giant* is hardly a play to call forth enthusiasm in the hands of amateurs. It depends largely upon the quiet, intense acting of the principals, and there are few of the "points" or effects which tell with an average house. An air of gloomy unsatisfactoriness permeates the lines and there is too much weeping and wailing and gnashing of teeth for an amateur leading lady to do prettily.

That the Gilbert's performance was successful was due entirely to the careful work of each member of the cast, the fine stage settings and the attention to details in the general management of the performance, but it lacked go, dash, vivacity, and dragged noticeably in the first scene just after the rise of the curtain.

If the same cast and the same careful arrangement had been expended upon some lighter, brighter play the effect would have been vastly different and the somnolent audience would have been roused from their condition of unsatisfied expectancy to something approaching enthusiasm.

The best acting of the evening was done by Mr. James Jordan Darling as Jack Mason, the gambler. Mr. Darling imparted to it the requisite amount of dandifiedness with a dash of sentiment and a sprinkling of humor. He brought out all the good qualities of the Western gambler without concealing the tough element which clings to the professional gamblers. He resorted to no stagy tricks, but was pathetic, slangy and noble by turns in true Western fashion. Mr. Adam Dove looked the part of the *Golden Giant* to perfection. The role is a most difficult one, and Mr. Dove played the part cleverly, being especially good in the challenge scene at the end of the third act.

Mr. Dyer was a mild villain, but he was a relief inasmuch as he did not wear boots, smoke cigarettes or swear even once. It was hard to see him die at last, for one felt that if he had a good talking to he would eventually become a V. M. C. A. young man. Mr. Lindeman was acceptable in a character part, and Mr. Barnes was graceful and good-looking as Max Wayne.

Miss Laura Sedgwick Collins seemed out of her element as Ethel Wayne, and she wore unbecoming gowns, a heinous offence on the amateur stage, for there the beggar maiden may freeze in the snow with diamond rings to her knuckles and be forgiven by the audience. Miss Libbie Healy was very naive and charming as Bessie Fairfax, and made an Annie Pixley entrance which pleased the audience. Her game of poker with Mr. Darling was well done.

Miss Sloane, Miss Voltman and little Cecil Harcourt deserve special credit. K. M.

PAULINE HALL'S MANAGEMENT.

It was rumored last week that Pauline Hall had severed her relations with her managers, Messrs. Meyer and Stern. A *MIRROR* reporter met the actress just as she was entering Klaw and Erlanger's.

"I do not care to say anything whatever on the subject," she said. "Everything is all right. I have heard of and seen the rumors, but rumors are always being set in circulation."

In spite of this denial, however, it is alleged that no representative of Meyer and Stern left with the company on the road Saturday night. This week the company plays in Cincinnati.

RECEIVER W. W. LADD, JR., has had his report settling the final accounts of the American Dramatic Fund Association confirmed by Judge O'Brien. Edward G. Black was the recorder. He received \$7,000 and disbursed \$55,000. Of the balance he received \$100 and Mr. Ladd \$20. The remainder goes to beneficiaries, and as some of these are dead, the sum of \$7,750 for which no claimants have appeared will be deposited in escrow.

GOSSIP OF THE TOWN.

Paul Hirschmann is to open at his own theatre in this city on next Monday night.

Lillian Tress has joined Donnelly and Grand's company.

The new version of *Only a Farmer's Daughter*, the work of the clever young dramatist Albert Ellery, will be produced at the Windsor Theatre on Dec. 1. A strong cast is being secured.

Kenneth Stahl has been engaged as musical director of the National Gas company.

Winged A. Barry has secured Frank P. Sloan, the Australian pugilist, for his After Dark company. He will make his debut in this country at Pittsburgh and his first appearance in the metropolis will be at the Fourteenth Street Theatre.

Charles E. Frost is still reported to be doing a very large business in the West, under the energetic management of E. J. Hassan. The play will be seen in the metropolis for several weeks about the holidays.

Elias Evans, who was with the Mr. Barnes of New York company last season, and who although again engaged this year, had been unable to play owing to illness, will join the organization at St. Louis, replacing Annie Hartman, who is reported to have played the character very acceptably.

WILLIAM H. HENRY, who has been for seven seasons with Tony Pastor's road company, has been engaged as manager for Harry W. Williams' Own company.

McCALL DANIEL SHAWLEY has the week of Nov. 17 open, owing to a misunderstanding regarding the time held for Edgar Seiden, at a Broadway Theatre. He is endeavoring to fill that week elsewhere.

A NEW arrangement of Victor Hugo's *La Cretina* was produced for the first time by Ida Van Cortland at Ann Arbor, Mich., on the 24th ult., and is reported to have been extremely well received by a large audience.

CHARLES DICKSON has been engaged by Charles Frohman for the latter's stock company. He will appear in *All the Comforts of Home* on the road first, however.

The fiftieth performance of *Dr. Bill* will take place at the Garden Theatre on Saturday night, and will be celebrated by the distribution of a souvenir that will be highly appreciated by the ladies. It is to be a satin box filled with Maillard's bon-bons.

A. C. EVANS, the Ohio millionaire manufacturer of agricultural implements, who acted as the financial backer of *Agnes Herndon* last season, committed suicide at Springfield, O., on Saturday last by taking an overdose of opium.

MAURICE BARKER, W. H. Lawton, Frank Russell, E. E. Kue, Maggie Cline, Lotte Gilson and Richmond and Glenroy are among the artists who have already signed their willingness to assist at the benefit to the Theatrical Agents of America Association to be given at the Standard Theatre on Sunday evening, the 2d.

THE RED HORSES company, while playing at the Chestnut Street Opera House, Philadelphia, last week, was badly affected by the sulphurous vapors thrown off by the illuminating gas. Miss Tempest's throat was so inflamed that she was unable to sing on Thursday and Friday. The trouble was supposed to be caused by the unusual quantity of sulphur in the coal used in making the gas.

MANAGER B. F. KEITH, of the Bijou Theatre, Philadelphia, celebrated the first anniversary of the opening of that prosperous place of amusement by giving a dinner to his newspaper friends in that city at the Hotel Lafayette on Thursday evening.

CHARLES OVERTON has purchased for A. M. Palmer a comedy entitled *Gilt*.

THE De Wolf Hopper Opera Bouffe company has been secured by Manager Sanger for a season of twenty-two weeks at the Broadway Theatre, beginning next May.

The 1,000th performance of *The Old Home-stead*, which event takes place shortly at the Academy of Music, will be celebrated by a week of souvenirs.

ELIJAH BILLINGS has been engaged for *The Two Sisters* company.

THE annual entertainments for the benefit of the Roman Catholic Orphan Asylum will take place on the afternoon and evening of next Thursday, the 20th inst., at the Metropolitan Opera House.

A BENEFIT for the fund of the Fresh Air Home for the tenement-house children of this city will be given by leading amateurs at the Madison Square Theatre on next Friday afternoon, 21st inst.

THE artists for the coming season of grand German opera at the Metropolitan Opera House, arrived from Bremen, on Saturday, on the *Saale*.

CORA EDGAR has joined Richard Mansfield's company.

Mrs. JOHN DEAN joined the Jefferson-Florida company for the first time this season at Newark, on Monday night.

SIGNOR MONDRAGON has been engaged as leading tenor of the Carl Rosa Opera company. He will sail for England in January.

THE Roberts-Safer *Faust* and Marguerite company is reported to be playing to good business on the road, return dates being offered everywhere. Western territory will be played until February, when the organization will play East.

BUSINESS MANAGER CHARLES MELVILLE of The Blue and the Gray company, reports that that play has made a great impression in the East.

THE receipts of W. A. Brady's four companies last week were over \$20,000. *The Bottom of the Sea* at the Bijou Theatre, Pittsburg, headed the list with \$7,600. *After Dark* at Foley's, St. Louis, was a good second at \$6,000. *The Irish Arab* at the Grand Opera House, Brooklyn, played to \$4,500, and *The Great Metropolis* at the Grand Opera House, New Orleans, drew \$3,000.

THE NEW YORK DRAMATIC MIRROR.

LONDON DRAMATIC ECHOES.

London, Nov. 1, 1890.

All Saints' Day, and all sinners (as Spurgeon might say) crowd the matinees. Theatricals still boom over all the city. Even the thrifty John Hare can see this without A Pair of Spectacles. And by the way, he and Sydney Grundy are awfully happy over the accounts cabled here of the success of their play under the ministration of Manager Palmer. There are two Spectacle shops in Ben's Marks—not far from the sign of the Little Midshipman immortalized in "Dombe" and Son"—where one in derision of the other has a sign out, "No Goggles Here." Perhaps Mr. Grundy might apply the incident to the Mr. Grundy of New York.

Miss Wallis, of the Shaftesbury Theatre—who has found an unexpected performance of the Sixth Commandment taken place in the horrible murder now convulsing London—paid Mr. Willard a pleasant compliment by having it announced from the stage that he had safely arrived after a stormy passage. He can say as Edmund Kean said when his wife asked if Lord Essex was pleased. "The pit rose at me." The gods also cheered. Perhaps New York will be cheering him when this screed is being read. [A prophetic voice! ED. MIRROR.]

There are three Middleman companies out on the road in the provinces. Also three Dorotheas, two Man's Shadow, two Prime Ministers and two Dr. Bills. All this shows how London successes brighten provincial theatres and pay royalties even when royalty is not in the box.

A "strike" impends against the programme tax in certain theatres. Always the advertisements pay for the cost of a programme, and yet some managements make you buy what costs a farthing to print and charge the nimble sixpence. Given 500 in an audience who buy sixpenny programmes, and the receipt is \$575, most of which would be net profit. It seems shameful that public-spirited managers like Harris and Wyndham should keep up this programme meanness. Fancy Manager Palmer asking a dime for a "bill" of the play."

One novelty has appeared in the Provinces. In Uncle Tom's Cabin has been introduced a ballet of negro girls. Bless their tammy and tweedy dress, they do not blacken, but are of the regular, natural type. They prove a great success. They are fitted to execute a *Pas de Texas*.

Apropos of recitations. If the Players' Club can induce Mr. Willard some evening to give the numbers Robert Buchanan's poem touching the wreck of a soul, they will be astonished and delighted.

Any New York manager in search of two "taking" operettas, will find them in two provincial successes—Dolly in two acts and Gypsies in one act. The libertys are quite in the Gilbertian vein, and the songs and choruses tuneful throughout.

Edward Solomon announces that he will soon join the most noble army of evening entertainers. Curiosity was rife to know if he proposed to set to music and sing Tennyson's "airy fairy Lillian." He says, however, his evening subject will be "How I write and produce my operas." But then the "Song of Solomon" is as old as the Bible.

Another Patti came two evenings hence at Albert Hall, but the laiter's man will not be there—meaning Louis Engel. His song, "Darling Mine," will not be sung, nor will he give that darling the damages she recovered. London is getting ungrateful. There is no such furore for tickets here as the telegrams from St. Petersburg say exists there.

Richard Davey, author of Lesbia, has just finished a tragedy called Holyrood, that a circle of critics—to whom he read it at his luxurious chambers in Buckingham Street, opposite a house once occupied by Peter the Great—have pronounced original and characteristic.

The "Chevalier" Scovell made a good thing by his "strike" at the Lyric Theatre. He now gets \$350 a week and ten per cent. profits. This, as business goes with La Cigale, ought to give him \$600 each Saturday night. This is a large financial jump from a chorister in St. Thomas' Church.

Bonciani's second daughter (Patrice, Mrs. George D. Pitman) was buried yesterday in Brompton Cemetery. The boy was saved and will be named George William, after his father and the uncle William, who was killed years ago in a railway accident.

The theatrical clubs here have a story that John L. Sullivan is to essay the crookback tyrant, and fight Richmond with gloves in the last act.

O. H.

THE GERMAN STAGE.

LEIPZIG, Oct. 27, 1890.

There are things incidental to German theatrical affairs which Americans would do well to copy. Probably the most noticeable among these is the behavior of the audiences. Big hats trouble no one for hats are never worn in the theatres. Box parties do not annoy music lovers by a constant clatter, in fact, the boxes hold some of the most attentive listeners.

From the time the conductor takes his seat until the final curtain there is nothing but the most perfect attention manifested. The people are there for enjoyment and they certainly get it. The overture is always applauded, just as the individual efforts of the company are, and frequently the ap-

plause takes the form of enthusiasm. To one not accustomed to these things it is sure to give pleasure. The applause here is always discriminating and is not, as it sometimes is in the States, a wild desire to get as much as possible for the price of admission.

The Americans in Leipzig, and there are many, are loud in their approbation of the manner in which the theatres are conducted. It may interest your readers to know that the performance here begins never later than 7 o'clock, and often as early as 6. There is a line on the programme which informs the reader which intermission is to be the longest and when that time arrives the entire audience leave their seats and proceed to the foyer connected with which is a restaurant, where refreshments of all kinds may be had. Electric bells in the corridors inform the people when it is time to return, and all go to their seats quietly and without the least commotion. A poor house is almost unknown here, the reverse being the rule, for Germans are very fond of the theatre. Everybody goes and it costs little to go. An orchestra seat can be had for three marks, less than seventy-five cents.

On the 14th Tannhauser was given at the New Theatre. It was the weakest performance of opera that we have had this season. Poor Schott struggled bravely through the little role, but it was obviously too much for him. It was really pitiful to hear him sing. Persons were not in as good trim as usual and gave an indifferent performance, except in the "Song of the Evening Star," which he rendered beautifully. Moran-Oden was dramatic and musical as Elizabeth. Calmisch was ever captivating and seemed particularly so as Venus.

The following evening witnessed the third Germanhaus concert. Herr Moran-Oden sang and Herr Emil Saunet gave two violin solos. Herr Saunet is well known to require any extended notice; sufficient to say that he carried his audience with him from first to last. He is always a welcome guest. Although an enthusiastic admirer of Moran-Oden I cannot refrain from saying that she is heard to better advantage in opera, than in concert; there is too much of her voice for the concert room.

On the 15th, at the new theatre, a repetition was given of Der Kürber des Caenzen (Michael Strogoff). It has been fully treated of in a former letter, and it is only necessary to say that it was presented with the same excellent cast and scenic effects which made its first presentation enjoyable. The Merry Wives of Windsor on the 16th; Massaniello on the 17th; Die Ehre on the 20th. The latter has been done several times, and is exceedingly popular. It deserves to stand high in the German tragic drama.

We had quite an enjoyable performance of Mozart's jolly Magic Flute on the 21st. Herr Schepher showed his remarkable versatility by assuming the role of Papageno, the comedy part. A man who plays equally well Mephistopheles, Rigoletto and Papageno is certainly possessed of no ordinary ability. His humor in The Magic Flute was spontaneous and decidedly amusing. The scenery was gorgeous. A canvas waterfall in the last act astonished everybody by going up instead of down. The effect was strikingly ludicrous. Like the innovation in Carmen, mentioned last week, this will probably not obtain much favor among audiences, although novelties are always pleasing. The night of the 22d was quite eventful. What with the first concert of the List Verein, The Flying Dutchman at the new theatre, Die Ehre at the old, a large society event in the American colony in the shape of a mask ball and several lesser attractions, we felt quite delirious. Each event detracted somewhat from the attendance at the others.

The new theatre held a smaller audience than it has in many days. It was unfortunate, for the performance was extremely attractive. Our favorite Schepher was the Hollander, and his splendid impersonation called forth many plaudits. Leipzig has been fortunate enough to produce many artists, but we seldom can keep them, for their worth is recognized by others and it is worth more to them to go elsewhere. Schepher we have kept for a considerable time and we have reason to be glad, for his work is positively refreshing. It is said that he was for many years on the dramatic stage, and if so, this would account for the fact that his impersonations are invariably equally interesting from both the dramatic and the musical standpoint. Frau Calmisch looked charming and gave a pretty performance of Santa, albeit she will occasionally fall short on the key. The scenery was a trifle disappointing.

Die Ehre at the old Theatre was given by the same cast that had done it a few nights previous at the New.

The List Verein was well attended, but the assemblage was neither very brilliant nor enthusiastic one. The soloists were: Charlotte Hahn, who was styled on the programme an "opera singer from New York"; Robert Freund, of Zurich; May Branner and Alvin Schroder. The programme was rather long and some of the selections a trifle tedious. Herr Freund is gifted with a wonderful technique and is altogether an interesting performer. Fr. Hahn received the largest share of the applause and she deserved it.

Things are brightening up wonderfully here, and the change is decidedly agreeable. The University has opened for the Winter and the students have all returned to town, after a long vacation. Students have a little way in other countries of making things lively, and hence it will not be a cause for wonder that they are the life of this place. We are all on the alert, wondering what they will do next; with their incessant duelling, etc., they are a constant source of wonderment to foreigners.

Your correspondent is the happy possessor of an excellent photograph of Otto Begner, a souvenir of his last visit here. On the back in his autograph together with his best wishes, conveyed in excellent English.

He is at present in Berlin. The last traces of the Messia have disappeared and we are all correspondingly happy. It is pleasant to know that a year must go by before we have another.

ARTHUR C. PEEL.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters addressed to 30 days and uncalled for will be returned to the post office. Circumstances excluded from this list:

Arthur, Herbert	Forman & Morton
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Black, Mrs. A.	Goldschmidt, Ruth
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Caulfield, Louis	Jones, Owen D.
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Chene, Adelaide	Krueger, Maggie
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Craig, Mr. & Mrs. C.	Kendall, Ezra
Collins, George	Lindstrom, A. E.
Collins, John	Mendelsohn, B.
Crane, Edith	Menzel, Fred
Curtis, E. T.	Landau, Ada
Douley, T. P.	Lamere, Elsie
Drake, Frances	Laurant, Henry
Dale, Theo.	Lathrop, G. P.
Dishman, J.	Lee, Millard
Dobson, J.	Lea Verne, Wm. L.
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Dobson, J.	Malone, Francis
Dobson, J.	Mendelsohn, B.
Davis, F. S.	Meyer, Bert
Davenport, F., Mgr.	McGinn, W.
Durand, Juliet	McDonald, C. W.
Emmett, Katie	McNamee, C. W.
Emmett, Miss I.	Nease, Pearl A.
Fitzgerald, Miss I.	Near, Helen
Fowler-Warnington	Miller, Miles
Flood, John	Mosell, Melrose
Fox, Fred	Moskin, Edward
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Hiller and Nicolai offer for sale the whole or part of W. M. Bristol's Equine Wonders. They consist of highly-educated horses, ponies, mules, and all properties belonging thereto.

NEW YORK THEATRES.

BROADWAY THEATRE.

Corner 42d Street.
Manager, Mr. FRANK W. BINGER.

MRS. LESLIE CARTER.

In a Comedy drama.

THE UGLY DUCKLING.

Produced under direction of David Belasco, and under the management of R. D. PRICE. Two weeks.

Evenings at 8. Saturday Matinee at 2.

MADISON SQUARE THEATRE.

A. M. PALMER. Sole Manager. Great Success of Sydney Grundy's Delightful Comedy.

A PAIR OF SPECTACLES.

Presented at 8:30 by

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M. E. S. WILLARD,

Supported by Mr. A. M. Palmer's company, in Henry Arthur Jones' Great Play.

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NEW SCENES, PROPERTIES AND APPOINTMENTS.

LYCEUM THEATRE.

4th Avenue and 22d Street. A new play by C. Hadden Chambers, author of Capt. Swift.

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Cast includes: Heribert, Belcher, Mrs. Webster, Dr. W. J. Delevigne, Eugene O'Donnell, Walter Bellamy, George W. Smith, Henrietta Cosgrave, Eddie Sharpe, Mr. Walker and others. MATINEE-SATURDAY at 2.

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Broadway and 19th Street. 10TH TO 10TH LINE IN NEW YORK.

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In David B. Lloyd's and Sydney Rosenfeld's Comedy.

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Seats secured four weeks in advance.

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Broadway and 35th Street. AS ENORMOUS SUCCESS.

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COMEDY OPERA IN THREE ACTS.

Admission, 50 Cents.

Seats on sale one month ahead.

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Charles Frohman's Company in a new four-act play, by Henry C. Beadle and David Belasco.

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Wednesday and Saturday Matinee.

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THE FAT MEN'S CLUB.

Next week—SHAW'S O'RILEY.

TONY PASTOR'S THEATRE.

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WITH ADDED ATTRACTIONS—BESSIE BOUSFIELD, Maggie Cleo, Martha Wren, Zella Marion, the Three Sisters, Tillie Sisters, Ryan, Mai Mission, McBride and Godfrid, Clark and Williams.

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Evenings—Hannigan, Wednesday and Saturday.

Reserved seats—Orchestra Circle and Balcony—50c.

A new Sensational Comedy-Drama, by JOSEPH ARTHUR, Author of THE STEEL ALARM.

</div

THE NEW YORK DRAMATIC MIRROR.

IN OTHER CITIES.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR office on the days specified will not be published.

PHILADELPHIA.

The Chestnut Street Opera House was filled with a large and fashionable audience to witness Stephens and S. Lemon's three act comic opera *The Red Hussar*. The opera did not make a very favorable impression, but Miss Tempest did. She was heartily applauded and recalled several times. John A. Mackay, Hermon Mansel and Miss Hollings did creditable work. Good business. The same co. 10-11.

At the Park Theatre Rhea repeated her strong impersonation of Josephine in A. R. Haven's historical drama of that name. The play has been somewhat changed since its last production here, with a view of strengthening its situations and adding to its interest. Rhea's support is more than competent. The work of William Harris as Napoleon, and that of J. M. Francoeur as Talleyrand, are especially commendable. Business good. Faust Up to Date 11-12.

At the Chestnut Street Theatre Bronson Howard's interesting war drama *Sherman* was again seen and enjoyed by a large audience, which testified by liberal applause that the popularity of the piece has in no wise decreased. The company with but few exceptions is the same as that seen here before. The principal change is the appearance of Nettie duBois as Gertrude Ellington, and she made an instantaneous hit. Business excellent. Good Old Times 10-11.

Lotta attracted a large audience at the Walnut. At the Broad Street Theatre Rosina Vokes and her excellent co. of comedians opened in a triple bill comprising Percy Pendragon, The Circus Rider and A Double Lesson. In Percy Pendragon, Felix Morris carried off the honors. In the last two comedians Miss Vokes was the centre of attraction. The entire performance was praiseworthy. Business fair.

Steely Mackay's Money Mad was presented at the Grand Opera House for the first time in this city and was received with an approval by a large audience. There are some interesting scenic effects, notably the drawbridge scene in the fourth act. The company is a good one and the performance smooth. Business good.

At the Arch Meyer's co. presented *The Grab Bag* to a good house, and made a decided hit. The Grab Bag contains a few chestnuts but most of the gags are new. There was plenty of fun and some good singing and dancing which seemed to thoroughly satisfy the audience. Business fair.

The National was packed, with the numerous friends of Edward Harrigan, to welcome him in The Leather Patch. Harrigan, Annie Neumann, Joe Sparks, John Welch and other favorites of the co. were vociferously applauded. Full houses at every performance.

Nelson's World comic, drew well at the Lyceum week of 10-11.

At Farnham's Theatre, George Holland and his co. presented Sun and Its Shadow to a large audience. The performance was good and the audience especially pleased. Business good during the week.

The Pavemaker was presented at the People's Theatre week of 10-11 to good business.

Katie Rooney and her co. in *Babbling Brook* did a fair business at the Continental Theatre week of 10-11.

At the Kensington, Dan Mason in *A Clean Sweep* was welcomed back to Business fair.

Dottie Pine and Favette Welch opened at the South Street Theatre in a comedy-drama called *Port*, to a good house.

The Central is doing a big business this week with the *Night Owls*. Some of the performers are very clever.

SAN FRANCISCO.

Nov. 2.

Now that the political season draws to a close, fancy that the theatres will be better patronized.

One more week of the Hanlon-Volter troupe at the Grand, where business is not large, but satisfactory.

The Baldwin reopens with Clara Morris as Ca-mille.

Mikado will be given for a week at the Tivolias the Dorothy music was delayed in arriving.

This is the closing night at the Bush of James A. Herne's Hearts of Oak. Next week the Bush will be devoted to music as a make-shift most likely, as Liberati and his band are here in the city and nothing dramatic is booked at the Bush. Herrmann's Transatlantic do not appear until to. Then Cleveland's Minstrels, after which The Clemenceau Case and Sybil Johnston. Kelly & Williams U and Lynn get in some of the above bookings.

Brass Monkey remains another week at the California.

Manager David Henderson presented all the members and off-subs of the Baldwin staff with fitting souvenirs of his memorable Crystal Slipper Season at the Grand.

Dorothy Rosemire is making a favorable impression as Bianca in The Hunchback of Monaco. Laura Crewe made an artistic success at the Baldwin in Spray.

Charles Hall is down here from Sacramento booking some good attractions for the Clunie and the Metropolitan Theatre.

Manager Alfred Bouvier is the star of the next High Jinks of the Bohemian Band. He has made such excellent arrangements that even the Bohemian will be present, and wonder why Sir Bouvier has never been seen before.

Charles Hoyt, Frank McKee, Jacob Gribble, Art Ellington, William Kreiling, Joseph Hulta, George Valentine, J. R. Stockwell, Charles Meyer, Charles Rags, John Chretien, John Morrison, Edward Foster and others presented John F. Huram, editor of *Music and Drama*, with a handsome water-color sketch on his Saturday.

Adelaide Brandon entertained the Hanlon-Volter troupe the other evening in honor of her friends in the co. whom she formerly played with in Australia.

Martin Holden, the author of *Comedia*, which is a grand spectacle, and will be produced at Niblo's Garden, New York, October 27, has secured Miss Birthe Craven and Miss Marion Abbott for the Greek daughter and mother, two leading parts. Miss Craven is a rich society lady here, and Miss Abbott is at present playing Crystal with Hearts of Oak.

CINCINNATI.

The season of the new Pike Opera House was successfully opened with the attendance being extremely large and including some of the most distinguished of Cincinnati's residents. Aunt Jack, presented by A. M. Palmer's excellent co., proved the most entertainning comedy. Joseph Haworth, whose artistic work in Paul Kauvar's scenes at the piano-improvised several hearty encores as S. Berkeley Brin-Frolik's Page in the role of Aunt Jack fairly captured the house. The cast in *Indo-George Balcony*, Bertha Crockett, Charles Bowser, E. A. Elberle and Charles W. Butler. The play was staged in superb style. Manager Balcony, gave due to the decoration and coloring, has in no way changed the interior of the house. The drop curtain, by E. T. Harvey, is an attractive feature, the principal part of which was being occupied by a gauzy sheet of satin drapery on which is illustrated the flight of Flora, goddess of Spring, and surrounding the satin in gauze velvet curtains elaborately embroidered

The house is brilliantly illuminated by electricity and the foyer is rendered attractive by a collection of splendid portraits (Landy's) of Booth, Forrest, Mary Anderson, McCullough, Barrett, and others. Joseph Wheelock and Adelinde Moore 10-11. The Mask of Life 11-12.

Emmet, as usual, filled the Grand to sepulture during the week of 10-11 in Uncle Joe or Fritz in a Mad House. Encores were numerous. Helen Sedgwick played the part of Collie Parker as aptly. Robert Mantell week of 10-11, in The Corsican Brothers. The City Directory 12-13.

Sallmire and Vale's spectacular piece, The Twelve Temptations provided a great attraction at Hendrik's during the week of 10-11. Minnie Conway, Mac Estelle and Ida Abrams divided the acting honors of the week, while the gymnastic specialties of the Vladimir Brothers and Madame Devan's hazardous ladder act rendered the vaudeville portion of the entertainment unusually attractive. The Pauline Hall Opera co. in Amrita and Erring week of 10-11 followed 10-11 by the Hendrik Hudson co.

Hendrik had an evening at Havlin's during week of 10-11, and the Primrose and West co. can be credited with having scored a success. The Big Four's act was mightily endorsed. Donnelly and Strand in Natural Gas 10-11. Siberia 11-12.

The Wilbur Opera co. is still pursuing the even tenor of its way to that effect. Harris Past week a reporter entreated The Two Magicians, Bill Taylor and Paul Dravos. Week of 10-11 will be devoted to Merry War, Princess of Femalists and Bouquet as joint presented by the Wilbur Opera co.

The week of 10-11 at the People's afforded Cincinnati an opportunity of witnessing a first-class vaudeville performance at the hands of the City Club Burlesque and Novelty co. The specialties of Bryant and Wells, Jennie Mayo, Wilson and Davenport and Ray Reynolds were above the average. The Huds and Behman Spe. atco. week of 10-11. Maynard Burlesque co. 10-11.

The imitation suit institute by the Boston Ideal management versus Louis Salenberg, of the Pike Opera House, to restrain the Aunt Jack co. from appearing. The week of 10-11 was dismissed Oct. 10. Manager Foster will, it is claimed, now sue the suit against Balleberg and Crossley for damages.

Low Duckster's clever act is a bright particular feature of the Primrose and West Minstrels.

Advices from Asheville, N. C., indicate no decided improvement in Prof. Adam Webber's condition, and it is scarcely probable that the popular orchestra leader will be seen this season at Hendrik's. Manager Havlin has engaged Maude Leigh, vocalist, and George Hooker, comedian, for the Pair of Jacks co. The latter will begin its season at Chicago instead of as originally contemplated.

Charles E. Shepard has been appointed stage manager of Kohl and Middleton's Vine Street Museum.

The staff of the Pike Opera House includes Powell Crosley, proprietor; Louis Balleberg, manager; E. T. Harvey, scenic artist; A. J. Hetschheimer, treasurer; James Pierpont, chief door-keeper; Henry Frelich, leader of orchestra; Lew Bauer, chief lithographer, and Atlas Reeder, stage manager.

BROOKLYN.

Cora Tanner Sims had a most cordial greeting from a select audience at the Park Theatre, when she appeared for the first time in Brooklyn in her successful play, One Error. The young actress was at her best and won frequent applause, receiving floral tributes in abundance at the end of the second act. One of these designs was bound with a rope, in memory of Miss Tanner's recent escape from fire. E. H. Sargent is at the Park this week as the Master of Woodbarrow. Rudolph Aronson Comic Opera co. in Madame Angot 10-11.

Bobby Taylor drew well at the Grand Opera House week of 10-11 in An Irish Arab. Oliver Bond Byron in The Plunger co.; Roland Reed next in Lend Me Your Vote.

Hyde and Behman's new theatre was auspiciously opened to a good-sized audience with Sam Bevere's co. as the attraction. This large and handsome playhouse is to be located in the country in design and finish. The boxes are artistically arranged and draped and the decorations are in the Moorish and Romanesque style. A good list of attractions are billed for this house for the season.

At Holmes' Star Theatre Champion John L. Sullivan and Duncan Harrison appeared each night and three matinees week of 10-11 to enthusiastic audiences. Money Mad will be interpreted by a good co. 10-11.

The City Directory had good patronage at the Academy of Music, Election day and evening.

Henry M. Stanley will lecture at the Academy under the auspices of the Brooklyn Homeopathic Hospital.

BROOKLYN, N. Y.

The Emma Juch Opera co. was to have played at the Lee Avenue Academy during the week ending 10-11, but Messrs. Berger and Price received a telegram on Sunday night that Miss Juch was very ill in Orange, so Messrs. Luke and Davis substituted M. B. Curtis, in the Shatzen, who played to good business during the entire week. Cora Tanner in One Error 10-11.

Louis Aldrich in The Editor crowded the Amphion at every performance week ending 10-11. He was strongly supported. Maggie Mitchell in repertoire week of 10-11.

Daniel Sully in The Millionaire packed Proctor's Novelty night of week ending 10-11. Ada Gray in East Lynne 10-11.

The Gentry Burlesque co. crowded George McLean's Grand Theatre week ending 10-11. Irvin Brothers Specialty co. 10-11.

The Atkinson Comedy co. in Peck's Bad Boy did good business week ending 10-11 at Hickey's New Lyceum. Time Will Tell 10-11.

DETROIT.

Gillette knew comedy faire, All The Comforts of Home, played a splendid engagement 10-11. The co. is the finest and the most evenly balanced one that we have seen here for some time. The best acting was done by Henry Miller as the young nephew, William Edwards as the hen-pecked, but gay old husband, Ward Haslam as the bewitching operahuffer and Marie Greenbaum as Mrs. Borden.

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PITTSBURG.

The Great Metropolis did a fair business at the Grand Opera House during the week ending 10-11. Harlowe Superb 10-11.

The Bottom of the Sea did a good business at the Bijou Theatre week ending 10-11. White Slave 10-11.

Hyde's Star Specialty co. drew crowds nightily to the Academy of Music. Howard's Burlesque co. 10-11.

Woman Against Woman pleased very large audiences week ending 10-11. Bennett-Moulton Opera co. in repertoire 10-11.

The Dugue's Theatre is rapidly nearing completion, and everything points favorably to the opening of that house early in December.

Mrs. Frank Leslie lectured at the Detroit Light Infantry Armory on Monday night, before a medium-sized audience, but did not create the furor that was expected.

BALTIMORE.

The excitement consequent upon the recent elections had a bad effect upon the business of all the theatres week ending.

Brown and Barrett in Merchant of Venice opened at Albion's New Lyceum Theatre before an audience largely composed of the elite of the city. The scenic appointments were, if anything, superior to those of Irving's production. Miss Hale rendered excellent support, and received the warmest praise from her admirers here, where she is a favorite. Hamlet on Tuesday and Othello on Wednesday, to the largest house of the week. The Lyceum is acknowledged by all to be the handsomest and most artistically decorated theatre ever built here, and equal in every respect to any of its size in this country.

Carrie in the Air drew large audiences to Harris' Academy of Music week ending 10-11. On Tuesday night the Johns Hopkins University students took possession of the house, and exchanged gags with Dr. W. H. Thompson in the usual college style. Duncan B. Harrison and John J. Sullivan week of 10-11 in Honest Hearts and Willing Hands.

Howard Atheneum and Standard Specialty co. did a good business at the Opera House.

Oliver Byron presented The Plumber at Holliday Street Theatre to good business week ending 10-11.

The Wilber Opera co. is still pursuing the even tenor of its way to that effect. Harris Past week a reporter entreated The Two Magicians, Bill Taylor and Paul Dravos. Week of 10-11 will be devoted to Merry War, Princess of Femalists and Bouquet as joint presented by the Wilber Opera co.

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THE NEW YORK DRAMATIC MIRROR.

LONDON DRAMATIC ECHOES.

LONDON, Nov. 1, 1890.

All Saints' Day and all sinners (as Spurgeon might say) crowd the matinees. Theatres still boom over all the city. Even the thrifty John Harv can see this without A Pair of Spectacles. And by the way, he and Sydney Grundy are awfully happy over the accounts cabled here of the success of their play under the ministration of Manager Palmer. There are two Spectacle shops in Ben's Marks—not far from the sign of the Little Midshipman immortalized in "Dombey and Son"—where one in dersion of the other has a sign out, "No Giggles Here." Perhaps Mr. Grundy might apply the incident to the Mr. Grundy of New York.

Miss Wallis, of the Shaftesbury Theatre—who has found an unexpected performance of the Sixth Commandment taken place in the horrible murder now convulsing London—paid Mr. Willard a pleasant compliment by having it announced from the stage that he had safely arrived after a stormy passage. He can say as Edmund Kean said when his wife asked if Lord Essex was pleased, "The pit rose at me." The gods also cheered. Perhaps New York will be cheering him when this screed is being read. [A prophetic voice! ED. MIRROR.]

There are three Middlemen companies out on the road in the provinces. Also three Dorotheas, two Man's Shadow, two Prime Ministers and two Dr. Bills. All this shows how London successes brighten provincial theatres and pay royalties even when royalty is not in the box.

A "strike" impends against the programme tax in certain theatres. Always the advertisements pay for the cost of a programme, and yet some managements make you buy what costs a farthing to print and charge the nimble sixpence. Given 500 in an audience who buy sixpenny programmes, and the receipt is \$375, most of which would be net profit. It seems shameful that public-spirited managers like Harris and Wyndham should keep up this programme meanness. Fancy Manager Palmer asking a dime for a "bill of the play."

One novelty has appeared in the Provinces. In Uncle Tom's Cabin has been introduced a ballet of negro girls. Bless their tawny and tawdry dress, they do not blacken, but are of the regular, natural type. They prove a great success. They are billed to execute a pas de Texas.

Apropos of recitations. If the Players' Club can induce Mr. Willard some evening to give the members Robert Buchanan's poem touching the wreck of a soul, they will be astonished and delighted.

Any New York manager in search of two "taking" operettas, will find them in two provincial successes—Dolly in two acts and Gipsies in one act. The librettos are quite in the Gilbertian vein, and the songs and choruses tuneful throughout.

Edward Solomon announces that he will soon join the most noble army of evening entertainers. Curiosity was rife to know if he proposed to set to music and sing Tennyson's "airy fairy Lillian." He says, however, his evening subject will be "How I write and produce my operas." But then the "Song of Solomon" is as old as the Bible.

Another Patti came two evenings hence at Albert Hall, but the barker's man will not be there—meaning Louis Engel. His song, "Darling Mine," will not be sung, nor will he give that darling the damages she recovered. London is getting ungrateful. There is no such future for tickets here as the telegrams from St. Petersburg say exists there.

Richard Davey, author of Lesbia, has just finished a tragedy called Holynod, that a circle of critics—to whom he read it at his luxurious chambers in Buckingham Street, opposite a house once occupied by Peter the Great—have pronounced original and characteristic.

The "Chevalier" Scovell made a good thing by his "strike" at the Lyric Theatre. He now gets \$350 a week and ten per cent. profits. This, as business goes with La Cigale, ought to give him \$600 each Saturday night. This is a large financial jump from a chorister in St. Thomas' Church.

Boncicault's second daughter (Patrice, Mrs. George D. Pitman) was buried yesterday in Brompton Cemetery. The boy was saved and will be named George William, after his father and the uncle William, who was killed years ago in a railway accident.

The theatrical clubs here have a story that John L. Sullivan is to essay the crookback tyrant, and fight Richmond with gloves in the last act.

O. H.

THE GERMAN STAGE.

LONDON, Oct. 27, 1890.

There are things incidental to German theatrical affairs which Americans would do well to copy. Probably the most noticeable among these is the behavior of the audiences. Big hats—tricornes—no hats are never worn in the theatres. Box parties do not annoy music lovers by a constant chattering, in fact, the boxes hold some of the most attentive listeners.

From the curtain the conductor takes his seat until the final curtain there is nothing but the most perfect attention manifested. The people are there for enjoyment and they certainly get it. The ovation is always applauded, just as the individual efforts of the company are, and vigorously the ap-

plause takes the form of enthusiasm. To one not accustomed to these things it is sure to give pleasure. The applause here is always discriminating and is not, as it sometimes is in the States, a wild desire to get as much as possible for the price of admission.

The Americans in Leipzig, and there are many, are fond in their appreciation of the manner in which the theatres are conducted. It may interest your readers to know that the performance begins never later than 7.30 p.m. and often as early as 6.30. There is a time on the programme which informs the reader when the intermission is to be, the longest and when that time arrives the entire audience leaves their seats and proceed to the lower connected with which is a restaurant where refreshments of all kinds may be had. Electric lights in the galleries inform the people when it is time to return, and all go to their seats quietly and with the least commotion. A poor or new or indeed unknown here, the reverse being the rule, for certain stars are very fond of the theatre. Everybody goes and it costs little to go. An orchestra seat an hour for three marks, less than seventy-five cents.

On the 15th Tambouine was given at the New Theatre. It was the weakest performance of opera that we have had this season. Poor Schott struggled bravely through his title role, but it was obviously too much for him. It is really pitiful to hear this weak of a voice. Perron was not in as good trim as usual, and gave an indifferent performance, except in the "Song of the Evening Star," which he rendered beautifully. Moran-Olsen was dramatic and musical as Elizabeth. Calmbach was ever captivating and seemed particularly so as Venus.

The following evening witnessed the third Leopoldina concert. Fri. Moran-Olsen sang and Herr Emil Sauret gave two violin solos.

Herr Sauret is so well known to require any extended notice; sufficient to say that he carried his audience with him from first to last.

He is always a welcome guest.

Although an enthusiastic admirer of Moran-Olsen, I cannot refrain from saying that she is heard to better advantage in opera than in concert; there is too much of her voice for the concert room.

On the 16th at the new theatre a repetition was given of Der Kurier des Caesaren (Michael Stroh).

It has been fully treated of in a former letter, and it is only necessary to say that it was presented with the same excellent cast and scenic effects which made its first presentation enjoyable. The Merry Wives of Windsor on the 17th, Massaniello on the 18th, Die Ehre on the 19th. The latter has been done several times, and is exceedingly popular. It deserves to stand high in the German tragic drama.

We had quite an enjoyable performance of Mozart's Jolly Magic Flute on the 20th.

Herr Schepher showed his remarkable versatility by assuming the role of Papageno, the comedy part.

A man who plays equally well Mephistopheles, Rigoletto and Papageno is certainly possessed of no ordinary ability.

His humor in The Magic Flute was spontaneous and decidedly amusing. The scenery was gorgeous.

A canvas waterfall in the last actastonished everybody by going up instead of down.

The effect was strikingly ludicrous. Like the innovation in Carmen, mentioned last week, this will probably not obtain much favor among audiences, although novelties are always pleasing. The night of the 20th was quite eventful. What with the first concert of the Liszt Verein, The Flying Dutchman at the new theatre, Die Ehre at the old, a large social event in the American colony in the shape of a mask ball and several lesser attractions, we felt quite delirious. Each event detracted somewhat from the attendance at the others.

The new theatre did not attract an audience that it has in many days. It was unfortunate for the performance was extremely attractive. Our favorite Schepher was the Highlander, and his splendid impersonation called forth many plaudits. Longfellow has been fortunate enough to produce many artists, but she seldom can keep them, for their worth is recognized by others and it is worth more to them to go elsewhere. Schepher we have kept for a considerable time and we have reason to be glad, for his work is positively refreshing. It is said that he was for many years on the dramatic stage, and if so that would account for the fact that his impersonations are invariably equally interesting from both the dramatic and the musical standpoint. Frau Calmbach looked charming and gave a pretty performance of Santa, albeit she will occasionally fall short on the key. The scenery was a trifle disappointing.

Die Ehre at the Old Theatre was given by the same cast that had done it a few nights previous to the New.

The Liszt Verein was well attended, but the assemblage was neither a very brilliant nor enthusiastic one. The soloists were: Charlotte Hahn, who was styled on the programme an "opera singer from New York;" Robert Freund, of Zurich; May Brammer and Alvin Schröder. The programme was rather long and some of the selections a trifle tedious.

Herr Freund is gifted with a wonderful technique and is altogether an interesting performer. Fri. Hahn received the largest share of the applause and she deserved it.

Things are brightening up wonderfully here, and the change is decidedly agreeable.

The University has opened for the Winter and the students have all returned to town, after a long vacation. Students have a little way in other countries of making things lively, and hence it will not be a cause for wonder that they are the life of this place. We are all on the alert, wondering what they will do next; with their incessant duelling, etc., they are a constant source of wonderment to foreigners.

Our correspondent is the happy possessor of an excellent photograph of Otto Hegner, a souvenir of his last visit here. On the back is his autograph together with his best wishes, conveyed in excellent English.

He is at present in Berlin. The last traces of the Messiahs have disappeared and we are all correspondingly happy. It is pleasant to know that a year must go by before we have another.

ARTHUR C. PEEL.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 10 days and unclaimed for will be returned to the post office. Circumstances and circumstances are referred to this list.

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Amber, Mabel
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Allen, Mrs. H.
Aldrich, Louis
Arnold, Lois
Black, Mrs. N.
Bulky, Mrs. N.
Bennett, May
Bennett, Mrs. C.
Bartlett, Mrs. C.
Burton, Mrs. C.
Burton, Mr. & Mrs.
Butler, Alice
Brady, W. A.
Buchanan, Mrs. F.
Bourne, Miss F.
Brown, Mrs. M.
Bryce, Dr.
Brotherton, Gen. C.
Bradley, Leonora
Bauer, J. G.
Bertman, C. N.
Bryant, Frederick
Byrne, Mrs. Jessie
Butler, Alice
Boyd, Will C.
Baker, Brighton
Barton, W. R.
Copper, A.
Cox, Mrs. James
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Cross, F. J.
Curtsie, Blanche
Conger, E.
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Craig, Mr. & Mrs. C.
Edkins, George
Coffin, Harry
Crask, Edith
Castie, F. T.
Hoyle, F. P.
Hart, Frances
Dale, Ethel
Incham, Mrs.
Dillon, Clem.
Dolmar, J.
Dudson, A.
Davis, E. S.
Davies, F. F. Mgr.
Dundas, Janet
Elliott, Katie
Fry, L. S.
Farren, Mrs. I.
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Frost, John
Gibson, Mrs. C.
Gibson, Edward

Forman & Morton
Fowles, Kate
Floyd, George
Fox, Mrs.
Gallagher, Campbell
Garden, George T.
Goldschmidt, Dora
Goodman, C. S.
Gore, Gerald
Gough, Eliza
Grainger, Marie
Griffith, Grace
Hyde, J. M.
Harris, Wm.
Harrigan, Edward
Hanson, H. S.
Harrington, Mrs. M.
Hamilton, Florence
Hoover, Louise
Hoffman, J. C.
Haworth, Jos.
Husted, H. F.
Hanchett, D.
Hoch, Adolph
Jordan, May
Jefferson, J.
Jung, George W.
Jones, Frank
Johnson, Mrs. M.
Janischek, Wm.
Johannsen, Mrs. D.
Jefferson, C. B.
Kendall, Charles
Knobell, Mrs. L.
Kingsley, Forrest
Kingsley, Maggie
Kingsley, Franklin
Kingsford, Fred
Lindstrom, A. K.
Lexton, Ada
Lamar, Lee
Lamore, Blue
Lauriat, Henry
Leather, Mrs. P.
Lee, William
La Verne, Miss L.
Lennox, Fred
McCollom, Horace
Mendelsohn, B.
Menzel, Bert
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McDonald, C. W.
McEvoy, Pearl A.
Mar, Helen
Marble, E.
Matthews, Wm.
McTavish, C. M.
McTavish, Edward

Meredith, Lucille
Macdonald, M. C.
Madden, Fred
Morrison, Mrs.
Murphy, Jim
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Natal, G. M.
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Reilly, Jas.
Royston, W. B.
Smith, Carl
Sydney, Myra
Schober, Sam R.
Scholes, Mrs. S.
St. John, Grace
Somerville, Miss Bel
Scott, John Philip
Shaw, Mary
Stanton and Shanks
Steering, A. K.
Stoddon, Will
Tatum, Carrie
Tyber, Odette
Tatten, Jas.
Underwood, A. K.
Vernon, Wm.
Van Allen, Edna Bag
Welty, G. W.
Wilson, Francis
Wirth, Louis
Wooley, Samuel
Waddington, Geo. E.
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Millard, Young offer for sale the whole or parts of W. M. Howard's Estate Wonders. They consist of highly educated horses, ponies, mules, and all properties belonging thereto.

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THE NEW YORK DRAMATIC MIRROR.

IN OTHER CITIES.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach The Mirror office on the days specified will not be published.

PHILADELPHIA.

The Chestnut Street Opera House was filled with a large and fashionable audience to witness Stephen and Solomon's comic opera *The Red Hussar*. The opera did not make a very favorable impression, but Miss Temple did. She was heartily applauded and recalled several times. John A. Mackay, Hermon Howard, and Miss Hollins did creditable work. Good business. The same in news.

At the Park Theatre Rhein repeated her strong impersonation of Josephine in A. K. Haven's historical drama of that name. The play has been somewhat changed since its last production here, with a view of strengthening the situations and adding to its interest. Rosa's support is more than competent. The work of William Harris as Napoleon, and that of J. M. Francis as Falstaff, are especially commendable. Business good. Paid Up to Date.

At the Chestnut Street Theatre Brown Howard's interesting war drama *Siegmaria* was again seen and enjoyed by a large audience, which testifies to liberal applause that the popularity of the piece has in nowise decreased. The company with but few exceptions is the same as that seen here before. The principal change is the appearance of Nettie Gauvin as Gertrude Eichmann, and she made an instantaneous hit. Business excellent. Good Old Times.

Lotta attracted a large audience at the Walnut. At the Broad Street Theatre Rosina Vokes and her extraction of comedians opened in a triple bill comprising *Perry Pendleton*, *The Circus Rider*, and *A Double Lesson*. In *Perry Pendleton* Feltis Morris carried off the honors. In the last two comedies Miss Vokes was the centre of attraction. The entire performance was praiseworthy. Business fair.

Steele Mackay's *Money Mad* was presented at the Grand Opera House, for the first time in this city and was received with approbation by a large audience. There are some interesting scenic effects, notably the drawbridge scene in the fourth act. The company is a good one and the performance smooth. Business good.

At the Arith Metzeyer's co. presented *The Grab Bag* to a good house, and made a decided hit. The Grab Bag contains a few chestnuts but most of the gags are new. There was plenty of fun and some good singing and dancing which seemed to thoroughly satisfy the audience. Business fair.

The National was packed with the numerous friends of Edward Harrigan to welcome him in *The Leather Jock*. Harrigan, Annie Yeomans, Joe Sparks, John Welch and other favorites of the day were vociferously applauded. Full houses at every performance.

Nelson's World combs drew well at the Lyceum week of 15.

At Forough's Theatre, George Holland and his co. presented *Sin and its Shadows* to a large house. The performance was good and the audience we pleased. Business good during the week.

The Paymaster was good presented at the People's Theatre week of 15 to good business.

Katie Rooney and her co. in *Bubbling Over* did a fair business at the Continental Theatre week of 15.

At the Kensington, Dan Mason in A Clean Sweep was welcomed back. Business fair.

Dottie Pace and Fayette Welch opened at the South Street Theatre in a comedy-drama called *Port*, to a good house.

The Central is doing a big business this week with the *Night Owls*. Some of the performers are very clever.

SAN FRANCISCO.

Nov. 2.

Now that the political season draws to a close, I fancy that the theatres will be better patronized.

One more week of the Hanlon-Velte troupe at the Grand, where business is not large, but satisfactory.

The Baldwin reopens with Clara Morris as Ca'mille.

Mikado will be given for a week at the Tivoli as the Dorian music was delayed in arriving.

This is the closing night at the Bush of James A. Herne's *Hearts of Oak*. Next week at the Bush will be devoted to music as a makeshift most likely, as Liberati and his band are here in the city and nothing dramatic is booked at the Bush. Herriman's *Transatlanticus* does not appear until 10. Then Cleveland's Minstrels, after which The Clemencan Case and Sybil Johnston. Kelly & Williams and Lynn get in between some of the above bookings.

Brass Monkey remains another week at the California.

Manager David Henderson presented all the members and off-sides of the Baldwin staff with fitting souvenirs of his memorable *Crystal Slipper* season at the Grand.

Dorothy Rossmore is making a favorable impression as Bianca in *The Hunchback of Morosco*.

Laura Crewes made an artistic success at the Baldwin in Spray.

Charles Hall is down here from Sacramento, booking some good attractions for the Clunie and the Metropolitan theatres.

After The Magistrate, Leo Astray will be presented at the Alcazar.

The Elks' Carnaval Masquerade, at the Pavilion, Thanksgiving Eve, will be a notable event.

James T. Kelly will reappear at the Tivoli in his original role of Ko Ko in the Mikado.

Anta Fallon and Leo Cooper are an accession to the Gillette-German Theatre co., and are appearing every Sunday evening at the Baldwin Theatre.

Manager Alfred Bouvier is the Site for the next High jinks of the Bohemian Club. He has made such excellent arrangements that every Bohemian will be present and wonder why Sir Alfred Bouvier has never been Site before.

Charles Hoyt, Frank McKee, Jacob Gottsch, Alt Ellingshouse, William Keeling, Joseph Holtz, George Wallenrod, L. R. Stockwell, Charles Meyer, Charles Riggs, John Cleighton, John Morrissey, Edward Foster and others presented John F. Thruim, editor of *Musical Drama*, with a handsome watch and chain on last Saturday.

Adelaide Brandon entertained the Hanlon-Velte troupe the other evening in honor of her friends in the co. whom she formerly played with in Australia.

Martin Heyden, the author of *Cyrene*, who is a Greek spectator and will be produced at Nibley's Garden, New York, October 15, has secured Miss Birdie Craven and Miss Marion Abbott for the Greek daughter and mother, two leading parts. Miss Craven is a rich society lady here, and Miss Abbott is at present playing *Crystal with Hearts of Oak*.

CINCINNATI.

The season at the new Pike Opera House was unusually opened, the attendance being extremely large and including some of the most distinguished of Cincinnati's residents. Aunt Jack, presented by A. M. Palmer's excellent co., proved a most entertaining comedy. Joseph Haworth, whose artistic work in Paul Kavanagh scored so prominently a hit winning several hearty encores as S. Berkeley Bruns' Fiddlett Page in the role of Aunt Jack, later captured the house. The cast in *Holmesburg*, Berta Bertha Creighton, Charles Bowser, E. A. Eberle and Charles W. Butler. The play was staged in super-style. Manager Balleisen, save as to decoration and coloring, has in no wise changed the interior of the house. The drop curtain, by E. A. Harvey, is an attractive feature, the principal part of the stage was being occupied by a shimmering mass of satin drapery which is illustrated the flight of Flora, goddess of Spring, and surrounding the satin and garnet velvet curtains elaborately embroidered.

The house is brilliantly illuminated by electricity and theoyer is rendered attractive by a collection of splendid portraits (Andy W. Booth, Forrest, Mary Anderson, McLaughlin, Barrett, and others, Joseph Whellock and Adelinde Moore) in *The Mask of Life*.

Emmett, as usual, filled the grandiose repertory during the week of 15 in Uncle Tom or Fritz in a Mad House. Engagements were numerous. Helen Sedgwick played the part of Collie Parker as expertly. Robert Mantell, week of 15, in *The Corsican Brothers*. The City Directory 15.

Temptation and Yale's spectacular piece *The Twelve Temptations* provided great attraction at Henck's during the week of 15. Minnie Conway, Mrs. Estelle and Ma Abramson divided the acting honors of the week, while the gymnastic specialties of the Vladimir Brothers and Madame Devant's hazardous ladder act enhanced the vaudeville portion of the entertainment unusually attractive. The Pauline Hall Opera Co. in *Amorita* and *Ermine* week of 15 followed by the Hendrik Hudson co.

Messengers had an inning at Havlin's during week of 15, and the Promises and West co. can be credited with as big a success. The Big Four's was rightly enjoyed. Denomy and Tward in *National Gas*.

The Wilson Opera Co. is still passing the even power of its war-worn days to that effect. Harry Fox's week's production was *The Two vagabonds*, Billie Taylor and Fred Tracy. Week of 15.

Week of 15, *Merry War Princess* of Tracy and *Billie* Balleisen as stars presented by the Wilson Opera Co.

The week of 15 at the Peoples afforded opportunities of witnessing a first-class comedy performance at the hands of the City Comedians and Novelties. The specialties of Bryant and Wells, Jessie Moore, Wilson and Lovett, and Ray Reynolds were above the average.

The Huds and Behman Spe. after week of 15.

The inimitable institute by the Boston Ideal management versus Louis Salterberg, of the Pike Opera House, to restrain the Aunt Jackson from appearing week of 15 was dismissed out of *Monogram*. Fester with it, it is claimed, now sits against Salterberg and Crowley for damages.

Low De-Salterberg a clever act is a bright particular feature of the Primrose and West Minstrels.

Advices from Asheville, N. C., indicate no decided improvement in Prof. Adam Webster's condition, and it is scarcely probable that the popular orchestra leader will be seen this season at Henck's.

Manager Havlin has engaged Mamie Leigh, vocalist, and George Becker, comedian, for the Pair of JACKS. The latter will begin his season at Chicago instead of as originally contemplated.

Charles E. Shepard has been appointed stage manager of Kohl and Middleton's Vine Street Museum.

The staff of the Pike Opera House includes Powell Crowley, proprietor; Louis Salterberg, manager; E. T. Harvey, scenic artist; A. J. Hettensheimer, treasurer; James Pierpoint, chief door-keeper; Henry French, leader of orchestra; Lew Bauer, chief lithographer, and Charles Keebler, stage manager.

BROOKLYN.

Cora Tanner Sunn had a most cordial greeting from a select audience at the Park Theatre, when she appeared for the first time in Brooklyn in her successful play, *One Error*. The young actress was at her best and won frequent applause, receiving floral tributes in abundance at the end of the second act. One of these designs was bound with a rope in memory of Miss Tanner's recent escape from fire. E. H. Southern is at the Park this week as the Master of Woodbarrow. Rudolph Aronson Com. Opera co. in *Madame Angot*.

Hobby Taylor drew well at the Grand Opera House week of 15. In *An Irish Arab*, Oliver Bond Bryan in *The Plunger*; Roland Reed next in *Lead Me Ye* or *White*.

Holyde and Behman's new theatre was auspiciously opened 15 to a good-sized audience with Sam Devere's co. as the attraction. This large and handsome playhouse is said to be beyond any vaudeville house in the country in design and finish. The boxes are artistically arranged and draped and the decorations are in the Moorish and Romanesque style. The good set of attractions are filled for this opening.

At Holmes' Star Theatre Champion John L. Sullivan and Duncan Harrison appeared each night and three matinee week of 15 enthusiastic audiences. *Money Mad* will be interpreted by a good co. etc.

The City Directory had good patronage at the Academy of Music, Election day and evening.

Henry M. Stanley will lecture at the Academy 15 under the auspices of the Brooklyn Homeopathic Hospital.

DETROIT.

Gillette's new comedy farce, *All The Comforts of Home*, played a splendid engagement 15. The co. is the finest and the most evenly balanced one that we have seen here for some time. The best acting was done by Henry Miller as the young nephew, William Edwards as the hen-pecked, but gay old husband, Maud Haslan as the bewitching operetta-bouffon and Marie Greenbaum as Mrs. Bender.

The first and last acts are not equal in strength to the second and third. The third elicited a continual round of laughter. The latter part of the week of 15.

Daniel Sully in *The Millionaire* packed Proctor's Novelty mighty week ending 15. Ada Gray in *East Lynne*.

The Gentry Burlesque co. crowded George McLean's Grand Theatre week ending 15. Irwin Brothers Speciality co. etc.

The Atkinson Comedy co. in Peck's *Bad Boy* did a good business week ending 15 at Hickey's New Lyceum. Time Will Tell 15.

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Gillette's new comedy farce, *All The Comforts of Home*, played a splendid engagement 15. The co. is the finest and the most evenly balanced one that we have seen here for some time. The best acting was done by Henry Miller as the young nephew, William Edwards as the hen-pecked, but gay old husband, Maud Haslan as the bewitching operetta-bouffon and Marie Greenbaum as Mrs. Bender.

The first and last acts are not equal in strength to the second and third. The third elicited a continual round of laughter. The latter part of the week of 15.

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THE NEW YORK DRAMATIC MIRROR.

GERMANY. — **GERMAN OPERA HOUSE:** The German girl, Marianne Bay, and vaudeville artist, Her German specialty was very good. Prana Donia, the comedian of the co., is excellent. Little Lord Fauntleroy to a fair house.

ROCKFORD. — **OPERA HOUSE:** Held Pasha's grand house. **HENTZIEN'S PATHFINDERS** week of 3-10 good business.

ELGIN. — **DU BOIS OPERA HOUSE:** The Coll. forces Opera co. gave Said Pasha to light business.

OTTAWA. — **SHERWOOD'S OPERA HOUSE:** Stetson's Uncle Tom's Cabin to two performances, fair business. Beach and Bowers' Minstrels; good business.

QUINCY. — **OPERA HOUSE:** The Lyceum Theatre, in The Charity Ball to a packed house.

SPRINGFIELD. — **CHARLETON OPERA HOUSE:** Mr. Barnes of New York is unengaged by quite an enthusiastic audience, although not a large one.

INDIANA.

ELKHART. — **ROBERTS OPERA HOUSE:** Holden Comedy to week ending 4 to fair business. Gilmore's Band to good business.

CONNELLSVILLE. — **ANDREW'S THEATRE:** Harlow Brothers' Minstrels to a large house.

LAFAYETTE. — **GRAND OPERA HOUSE:** Perfect in A Midsummer Night's Dream to a small business.

FORT WAYNE. — **MASONIC TEMPLE:** Hanlon's Spanish for three nights to large houses. It is much better than Fantasma and will prove quite a drawing card. — **PHEASANT:** Last week Manager J. H. Sonnenberg, of the Temple, was taken suddenly ill and died. He had been prepared of his imminent death now, and will recover.

ANDERSON. — **JOHNSON MUSIC HALL:** Black Cross' fair business. The McCallum Opera co. gave Closer to S. R. O. — **THEATRE:** Manager Cokefair has the thanks of our theatregoers for his attention this season, which are the best on the road.

CHICAGO. — **PHILLIPS' OPERA HOUSE:** The McCallum Co. in Closer to a large audience.

COLUMBUS. — **CRUMP'S THEATRE:** Braving the World to a large and appreciative audience. The play gave excellent satisfaction. Most of the spectators received encores. Miss Stillman's Spanish dance made a great hit. — **THEATRE:** Will M. Gravel, of this city, joined the Braving the World co. as stage manager. William Schnurr gave up his position at the Grand in Indianapolis to resume his place as leader of Crump's orchestra.

SOUTH BEND. — **GOODE'S THEATRE:** The Pekin to a good house.

EVANSVILLE. — **THE GRAND:** By far the best attraction of the season was presented by Stuart Robson in The Henrietta to S. R. O.

IOWA.

DAVENPORT. — **BURGESS OPERA HOUSE:** Prof. Bartholomew's Equine Parades week of 3-10.

TURNER GRAND OPERA HOUSE: Charles Gardner in Fatherland a crowded house.

OTTUMWA. — **GRAND OPERA HOUSE:** Holmes' new Fantasma a crowded house.

OKLAHOMA. — **MASONIC OPERA HOUSE:** Kern Kendall in A Pair of Kids a pleased a good-sized audience.

HOOTIE. — **PROFESSIONAL OPERA HOUSE:** May Bretonne co. opened to good business.

BURLINGTON. — **GRAND OPERA HOUSE:** Charles A. Gardner in Fatherland a large business. Holmes' Fantasma drew good houses 5-6.

DES MOINES. — **PROFESSIONAL OPERA HOUSE:** Signor Gatti did not fill his dates 4-6. — **GRAND OPERA HOUSE:** Holmes' Fantasma, large business.

CAPITAL CITY THEATRE: Hotel Chicago-Coney co. opened week of 3-10 good business.

BUREAU. — **GRAND OPERA HOUSE:** The Peacock-Pekin co. to fair business. — **ENTERTAINMENT OPERA HOUSE:** Running Wild to a good business.

COUNCIL BLUFFS. — **JOSEPH OPERA HOUSE:** The Rose Hill Folly co. to good business.

KANSAS.

LEAVENWORTH. — **CRUMPTON'S GRAND OPERA HOUSE:** Mrs. Williams and John T. Kelly in their new play, U and I, deserved a much larger house than greeted them, but, as it was the night before election, the political meetings had the call.

LAWRENCE. — **HOWE'S OPERA HOUSE:** One of the most enjoyable engagements of the season was that of Alexander Salvini's in Bon et Bois de Bois. Business good. Dixey to a good house.

ATCHISON. — **PRICE'S OPERA HOUSE:** Mrs. Williams and John T. Kelly in U and I drew a good house.

KENTUCKY.

ST. STERLING. — **GRAND OPERA HOUSE:** Held by the Enemy to full house.

MIDDLEBROOK'S OPERA HOUSE: Etta Reed's Comedy co. drew crowded houses for a week.

GEORGE TOWN. — **BARLOW'S OPERA HOUSE:** Little Singer co. gave an excellent performance to a well pleased audience.

BOWLING GREEN. — **POTTER'S OPERA HOUSE:** Bert Sheppard's Minstrels to good business. Little Budget Comedy co. a good house.

LOUISIANA.

SHREVEPORT. — Cleveland's Magnificent Minstrels, packed house.

MAINE.

PORTLAND. — **LEONARD'S THEATRE:** Reilly and Wood's Vaudeville co. did a good business four nights ending 4. Leon Clark's trained cats gave a remarkable exhibition. The skirt dancing was gracefully done, and Marie Loftus made a great hit and displayed some exquisite gowns. Pat Reilly in a roasting afterpiece fairly took the audience by storm. Uncle Tom's Cabin minus the regulation bull-dogs was as well done as circumstances and the limited ability of the co. would permit, i.e., George Coss, as Uncle Tom, was good, but the support was bad excepting Miss Carpenter's Topsy which was very good. — **CHASE'S BIJOU:** A clever variety co. has been created by a succession of good sized houses. The matinees were well patronized and the bills changed twice a week. — **THEATRE:** The sale of seats for the Stanley lecture in January has been large of \$100 and \$150. I wish to acknowledge courtesies extended me by Manager Lethbridge during a recent trip to the Hub. — The new furniture for the manager's private office arrived, and makes a handsome display. — **THE DRASTATE:** Mardon has the call here over all the other so-called dramatic papers. — The new variety named a visit important to the appearance of the Theatre. — **LEONARD'S STOCK CO.** in Monte Carlo and Streets of New York was the Thanksgiving week attraction.

RANGOR. — **OPERA HOUSE:** Handel Across the Sea to good houses 4-6. — **NORMANDIE HALL:** Rufus Somersby and his Japanese Village pleased good houses week of 3-8.

MARYLAND.

CUMBERLAND. — **ACADEMY OF MUSIC:** The Coriolan to a packed house. Performance very poor. Violet Mascotte is not with the co.

MASSACHUSETTS.

BROCKTON. — **CITY THEATRE:** Charles E. Verner in Shamus O'Brien gave a good performance to fair business. — **The Silent Partner** had a light house.

NEW BEDFORD. — **MECHANICS' HALL:** George C. Staley in A Royal Pass, highly pleased audience. — **THEATRE:** McCarthy is one of the bravest to the largest house so far this season.

TAUNTON. — **MUSIC HALL:** Our German Ward, a small house. Brock and Collier's co. in The Blue and the Gray, a fair-sized audience. Mill G. Barlow is the star of the piece.

NEW BEDFORD. — **THREE SHIPS:** Josephine

Cameron & A silent Partner 4; Charles Verner 5; all poor houses. — **LIBERTY THEATRE:** Variety and comedy; fair houses.

FITCHBURG. — **WHITNEY'S OPERA HOUSE:** Frederic Breton in Jim to fair business.

PAUL RIVER. — **ACADEMY OF MUSIC:** James B. Macale in Grimes' Cabin Boy to a large and pleased audience. — **Charles Erin Verner drew fairly 4.** in Shamus O'Brien. Thomas F. Murray in The Silent Partner to large business. — **Mr. Murray gives much satisfaction in the title role.**

SAINT FRANCIS. — **ELMWOOD OPERA HOUSE:** House Simpson's Vaudeville to small house. — **PERSONAL:** Everett C. Kea, formerly **THE MINSTREL** correspondent in this city, is a member of the Alpine Dramatic Club of Boston, and took part in their recent production of **The Colleen Bawn** in the Hub.

HAVERHILL. — **ACADEMY OF MUSIC:** Spider and Mora to a large house 5. Mora week of 5-10 filled the house at every performance.

LOWELL. — **OPERA HOUSE:** Spider and Mora had a good house. — **THEATRE:** Wm. Riley, Beatrice Goliad, Irene Verona and the Zarzettas did clever work.

MIAMI HALL. — **Lucky Ranch:** with James and Alice Keane and Max Freeman in the leading roles, filled the house week of 4-8. The following specialty people also appeared, Wydie and Sanford, La Clede Brothers and Armand and Raymond. — **ITEMS:** Joseph Smith is rewriting The Nobles for Henslow and Ten Broek, and is also brightening up the lines of Time Will Tell. Lydia Thompson's co. commenced rehearsals here.

LYNN. — **LYNN THEATRE:** Honest Hearts and Willing Hands with Duncan Harrison and John L. Sullivan Oct. 14 to S. R. O. — **Josephine Cameron in Forget Me Not** and Camille 5-7 to rather light business. — **MCNAUL:** Nedra Robinson, a petite and winsome little actress, residing in this city, was seen to advantage in the character of Alice Verney.

ABINGDON. — **OPERA HOUSE:** Maud Banks in Joan of Arc to a large house. — **ITEMS:** The local dramatic correspondents and journalists are members, has been organized here, with rooms in the Baham Block. A cordial welcome is extended to the profession while in town.

WALTHAM. — **PARK THEATRE:** Charles McCarthy in the Bravest played to the largest business at regular prices in the history of the house. All the boxes and every chair was occupied, and no people utilized all the standing room available. — **NOTHINGS:** Crown, Fannie Bloodgood and other favorites met with hearty reception. The scene is one of the best ever placed on the stage.

WESTFIELD. — **OPERA HOUSE:** Frederic Breton in Jim to large business. Woodhull's Uncle Hirsh pto S. R. O.

HOLYOKE. — **HOLYOKE OPERA HOUSE:** Stetson's Uncle Tom's Cabin to a fair house. — **ITEMS:** Arthur B. Chase, with his wife and child, who made a trip across the ocean, arrived here 10-11. Robert Desmond, who left this city a short time ago to join the Frances' a Pedding co., is making a success of his part. The first time he appeared in his songs and dances in Phoenix, N. Y., with Miss Redding he was recalled five times. This is Mr. Desmond's first experience on the stage — Joseph Dillon, of the city, who joined Barlow Brothers' Minstrels early in the season, is now with Merritt and Stanley's Minstrels, and is doing well.

MICHIGAN.

BATTLE CREEK. — **HAMILTON'S OPERA HOUSE:** Aden Benedict in Fabio Romani, a small house. Gilmore's Band a afternoon, to S. R. O.

EAST SAGINAW. — **ACADEMY OF MUSIC:** The Old Homestead two nights to S. R. O.

GRAND RAPIDS. — **POWER'S:** Mme. Jananschek 6 in repertoire, to fair business. — **REINHOLD'S AMERICAN STAGE:** week of 4-8. This co. includes Billy Carter, Ella Webster, Frank and Lillian White and John Hart. — **GRAND THEATRE:** Lydia Lee, Eva Woodford drew well all the week.

JACKSON. — **HARRISON'S OPERA HOUSE:** Our American Stars gave an excellent entertainment to a light house. — Gilmore's Band to a large house.

KALAMAZOO. — **ACADEMY OF MUSIC:** McKee Rankin in his new play. The Canuck did fair business 5 and gave entire satisfaction.

GRIMES. — **OPERA HOUSE:** Little Lord Fauntleroy to a good house.

MINNESOTA. — **ST. PAUL.** — **NEW YORK THEATRE:** The New York City Opera co. to well-filled houses in a three nights' engagement. — **ST. PAUL OPERA HOUSE:** A very capable co. presented Master and Man to good houses. — **SHAKESPEARE THEATRE:** An Irishman's Love was presented by a good co. to a large business. Lucy Holden'sester was excellent as Rosalie Magee. Patrick Miles, Helen Mowat, Maurice Holden, Frank Davis and H. H. Horton do good work in their respective roles. — **GRIMES THEATRE:** Lyon and Boyer Comedy co. presented The King-dardener to well-filled houses. Alma Earle as Ivy Magee, Edward Shayne and Willis E. Boyer did good work.

MINNEAPOLIS. — **GRAND OPERA HOUSE:** The Emma Abbott Grand English Opera co. to well-filled houses in a three nights' engagement. — **ST. PAUL OPERA HOUSE:** A very capable co. presented Master and Man to good houses. — **SHAKESPEARE THEATRE:** An Irishman's Love was presented by a good co. to a large business. Lucy Holden'sester was excellent as Rosalie Magee. Patrick Miles, Helen Mowat, Maurice Holden, Frank Davis and H. H. Horton do good work in their respective roles. — **GRIMES THEATRE:** Lyon and Boyer Comedy co. presented The King-dardener to well-filled houses. Alma Earle as Ivy Magee, Edward Shayne and Willis E. Boyer did good work.

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SPRINGFIELD. — **OPERA HOUSE:** Mattie Vickers and her excellent co. delighted a good house.

ANNAPOLIS. — **PARIS OPERA HOUSE:** Harry and Sam to a good house.

NEW YORK. — **MISSOURI THEATRE:** The King of Kings to a good house.

ST. JOSEPH. — **TOOTIE'S OPERA HOUSE:** In Seven Ages, 5-6. — **BIJOU:** The Bijou, a small house, did a good business.

ST. JOSEPH. — **THEATRE:** Brothman's Comedy co. has been created by a succession of good sized houses. The matinees were well patronized and the bills changed twice a week. — **ITEMS:** The sale of seats for the Stanley lecture in January has been large of \$100 and \$150. I wish to acknowledge courtesies extended me by Manager Lethbridge during a recent trip to the Hub. — The new furniture for the manager's private office arrived, and makes a handsome display. — **THE DRASTATE:** Mardon has the call here over all the other so-called dramatic papers. — The new variety named a visit important to the appearance of the Theatre. — **LEONARD'S STOCK CO.** in Monte Carlo and Streets of New York was the Thanksgiving week attraction.

DULUTH. — **TEMPLE OPERA HOUSE:** W. J. Scanlan 4-6 to S. R. O.

MISSISSIPPI.

JACKSON. — **LEONARD'S OPERA HOUSE:** Fairy Tales Well to a top-heavy house.

GREENVILLE. — **OPERA HOUSE:** Prescott and McLennan in Spartacus to the largest house and best pleased audience of the season.

VICKSBURG. — **OPERA HOUSE:** R. D. MacLean and Marie Prescott in Cleopatra Oct. 14 to a crowded house. Cleveland's Magnificent Minstrels to S. R. O.

NEBRASKA.

OMAHA. — **THEATRE:** The Wagners Burlesque Opera co. to a packed house.

FRONTIER. — **DRY CREEK OPERA HOUSE:** Lew Johnson & Colored Minstrels to good business.

NEW JERSEY.

NEWARK. — **OPERA HOUSE:** Leon Lippert in The Blue and the Gray, a fair-sized audience. — **ITEMS:** Louis J. Barrett, a brother of Charles Barrett, who is one of the bravest to the largest house so far this season.

NEWARK. — **LOWELL'S OPERA HOUSE:** Palmer Brothers in a comic to a good house.

NEWARK. — **MECHANICS' HALL:** George C. Staley in A Royal Pass, highly pleased audience. — **THEATRE:** McCarthy is one of the bravest to the largest house so far this season.

TAUNTON. — **MUSIC HALL:** Our German

THE NEW YORK DRAMATIC MIRROR.

11

HOUSE: Agnes Borodin as La Belle Helene made a good impression on the opening night, and business improves with each performance. — **METROPOLITAN OPERA HOUSE:** Pay Poster Burlesque co. to a good house; show poor.

NEW PHILADELPHIA.—CITY OPERA HOUSE: Inharogue is very large and appreciative audience.

OREGON.

PORTLAND.—THE MARQUIS GRAND OPERA HOUSE: The Stowaway Oct. 27-28. Although one of the best melodramatic plays seen here this season, meagre houses and phlegmatic audiences have been the rule. There were, however, two features well received: the actual safe-cracking scene by the "reformed" burglar, Spike Hennessy and "Kid" McCord, and the scene aboard the yacht Success. The interpretation of The Stowaway is handled by a very good co., particularly Walter Edwards, Mark Lynch, Harry Barker, Little Kirk and Minnie Edna Hall. — **CORONET'S THEATRE MUSIC:** Forgiven or the Jack o' Diamonds, to S. R. G. This is one of J. R. Grismer's plays that made him famous, written by Clay M. Greene. As Jack o' Diamonds, Darrell Vinton gave an excellent impersonation. Esther Lyons as Annie Denison was very good; Valentine Love was clever as Old Pop, and the rest of the co. good. — **MUSIC:** Glenn and Stanley, musical artists, Lafayette in unique displays of rapid drawing; Rose Martin, ballad, and Phil Ray, drew large houses. — **THE CASINO:** U. S. Mail played to excellent business for four nights. — **ELKS:** Manager Corliss left the city this week on a flying trip East, to arrange about the furnishings, etc., for his new Seattle Theatre, which will be opened Nov. 17 by the Eddie Tettel co. in Lady of Lyons. The receipts of the six performances of The Crystal Slipper at the Marquis Grand last week netted \$400, the largest ever known for a similar time in the history of theatricals in Portland.

PENNSYLVANIA.

SHAMOKIN.—G. A. R. OPERA HOUSE: N. A. Scanlan in Neil Agarn is fair business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: The Kindergarten to a packed house. The Singing Co. failed to appear.

LANCASTER.—FULTON OPERA HOUSE: The Limited Mail drew large houses; a Little Lord Fauntleroy, a large audience. Old Joe Prouty was well presented by Richard Golden to good business.

LOCK HAVEN.—OPERA HOUSE: Rice's World's Fair Minstrels pleased a small audience. Kitten Kindades week ending to large houses, giving entire satisfaction.

BELLEVILLE.—GARLAND OPERA HOUSE: King and Prince's Colored Minstrels to a packed house.

COLUMBUS.—STAFFORD'S OPERA HOUSE: The New York Opera co. presented Billie Taylor to a good house. Carrie Sweeney in her song "Pauline" took the house by storm.

GALVESTON.—TREMONT OPERA HOUSE: Lillian Lewis in Credit Lorraine, Article 40, and As in a Looking Glass, had a very successful engagement here.

SAN ANTONIO.—GRAND OPERA HOUSE: Lillian Lewis to a large business; Miss Lewis and Mr. Marsden were dined on Sunday by the officers at our post, Fort Sam Houston.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Milton Nelson in From Slave to Son, Love and Law, and the Devil's 7-8 matinee to good houses. — **GRAND OPERA HOUSE:** George O. Morris' sensational drama, A Legal Wreck, drew fair houses, 7-8.

TENNESSEE.

NASHVILLE.—THE VENDOME: Sol Smith Russell drew crowded houses in A Poor Relation and stretched. He is supported by a good co., and both plays were admirably presented. The engagement, from a financial as well as an artistic standpoint, proved the best Mr. Russell has ever played in Nashville. Robert Mantell to good business 1-5 in The Corsican Brothers. With the exception of Charlotte Behrens, Minnie Monk and Guy Lindsley the support is weak. The staging, though, is elaborate and attractive. The Wife the latter half of the week. House-dark to Cleveland's Minstrels 11, 12, and Frederick Ward and Mrs. Bowes 13-15.

CHATTANOOGA.—NEW OPERA HOUSE: Robert Mantell's matinee and night in Monarchs and Corsican Brothers to very large audiences. A Fair Rebel co. played a return date 3 to light business, owing to political excitement. Miss Gillette received several curtain calls and was presented with a beautiful bouquet.

MEMPHIS.—MEMPHIS THEATRE: Lost in New York opened to a good house. — **GRAND OPERA:** The Wife opened to a fair house. — **LYCEUM:** Jim the Penman opened to a moderate house.

TEXAS.

DALLAS.—OPERA HOUSE: The spectacular extravaganza Bluebeard, Jr., to S. R. G. for four consecutive nights and one matinee. Under the gaslight to good business.

PORT WOODS.—GREENWALL'S OPERA HOUSE: Bluebeard, Jr., for two nights to good business.

PARTS.—BARBOCK OPERA HOUSE: John Dillon co. in State's Attorney to fair business 1. Audience well pleased.

WACO.—GARLAND OPERA HOUSE: Richards and Prince's Colored Minstrels to a packed house.

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SAN ANTONIO.—GRAND OPERA HOUSE: Lillian Lewis to a large business; Miss Lewis and Mr. Marsden were dined on Sunday by the officers at our post, Fort Sam Houston.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The Crystal Slipper had larger box-office returns than any attraction ever presented in the Salt Lake Theatre although prices were advanced one-third. — **ITEMS:** Plans are out and work began on a \$250,000 Canadian theatre in this city. — Some very beautiful photographs were made of Miss Alice Evans during her visit here with The Brass Monkey co. Messrs. Sainsbury and Johnson are making a specialty of work for the profession.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Marie Greenwood Opera co. closed a fairly successful three nights' engagement. Fanci Fair up to date opened a four nights' engagement to a packed house. Charles Charter, by counsel, Messrs. Page and Gouin, brought out in the Circuit Court of this city against the management of the Fanci Fair to Date to Date, for \$1000. Attachments were served on the management and the Academy of Music costumes, scenery and receipts. Mr. Charter, the week previous, was stage manager of the co., but it is said for alleged incompetency while the co. was playing in Norfolk, Va., was discharged.

Lynchburg.—Lynchburg OPERA HOUSE: Mary Greenwood Opera co. in Recitative to a large audience.

DANVILLE.—ACADEMY OF MUSIC: Marie Greenwood Opera co. a good house.

ROANOKE.—OPERA HOUSE: The Magic Greenwood Opera co. presented The Hermit, to a good house.

WASHINGTON.

SEATTLE.—OPERA HOUSE: Thomas W. Keene in Richard III, Kitchener, Louis XI and Merchant of Venice. Good attendance at each performance.

MEADVILLE.—ACADEMY OF MUSIC: Roland Reed in Land Me Your Wife to an immense audience. Henshaw and TenBroek in The Nabobs gave a first-class performance to a large audience.

EDINBURGH.—ACADEMY OF MUSIC: Joseph Murphy, supported by Belle McNeil, presented the Kerrs' show here for the first time, to a fair-sized audience.

NEWCASTLE.—OPERA HOUSE: Robert Browning in the translator at advanced prices, drew a fair-sized audience against a large political demonstration. Mr. Browning has appeared here in The Gladiator for the fourth time, and our theatregoers want a change. — **ITEMS:** Bert L. Gourin, after a summer of bad-playing in Indianapolis and Peoria, is again on the force of ushers at the Opera House. Miss Wedsworth, of Oil City, has succeeded Mrs. T. R. Beatty as pianist of the Opera House orchestra.

BUTLER.—OPERA HOUSE: Frank Davidson, in Right and Wrong, to a good house. The Irish Corporal, a election night, to a good house. Audience well pleased.

LANSFORD.—OPERA HOUSE: Casey's Troubles to a large and well pleased audience. The stage settings were the best seen here.

CARBONDALE.—OPERA HOUSE: Maggie McLean in Fan mail to a full house.

WILLIAMSPORT.—ACADEMY OF MUSIC: Little Lord Fauntleroy, a fair-sized and pleased audience. Entomme to a large audience.

ALLENSTOWN.—MUSIC HALL: The Limited Mail was satisfactorily presented to a full house. A Social Session amused a fair-sized house. The Two Sisters co. to good business. Add Ryman as Hitman Pepper was very good.

OIL CITY.—OPERA HOUSE: The Corsair to a large house.

MILTON.—GRAND OPERA HOUSE: Howell and Geller's Kindergarten pleased a crowded house.

HAZELTON.—BROAD STREET OPERA HOUSE: Rice's World's Fair Minstrels to light business. Performer and a Social Session gave a good performance to a small but delighted audience. Two Sisters co. gave an excellent performance to a crowded house. Audience well pleased.

MORRISTOWN.—MUSIC HALL: A Social Session co. to good business.

POTTSSTOWN.—OPERA HOUSE: Go-Won-Goh-Mohs to a small but enthusiastic audience.

SCRANTON.—ACADEMY OF MUSIC: Wills and Anderson in Two Old Comies to large business. Zeffie Tilbury week ending in Little Avenger, Surfer King, Hoodman Bluff, Lights of London and Two Orphans to packed houses.

TAMAQUA.—ALLEN'S OPERA HOUSE: Muggs Lamond in their houses, 1, 2, owing to Louise Lamond leaving the co. at Muggs Chunk, Jennie Deane, a very clever actress, assumed the part at short notice and made a hit. The Mirror correspondent was interested by Manager Bishop that owing to the non-arrival of the costumes that he was unable to put on the new skirt dance by the Misses Jeanne Deane, Marie Rose and Minnie Bridges, who have been taking lessons from Collier, of New York, for some time. — **ITEMS:** Frank A. Gordon, manager of Hardie and Von Leest's co., had a narrow escape from a stray bullet. Mr. Gordon was in Manager Acheson's office using some paper. A small boy outside, who had a Winchester rifle, was shooting at birds. One of the bullets went through the office window and glanced off Mr. Gordon's head, inflicting a scalp wound.

TYRONE.—CONRAD'S OPERA HOUSE: Wain's Comedy co. week of 1 to good business.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE: Davis in an account of Max Fiedel's continuing success in his new home in A Better Man 5 to S. R. G. The Savoy, by Ross Coxson in The Two Gentlemen of Verona, drew large houses weekend.

WOONSOCKET.—OPERA HOUSE: Marie Wain's Comedy co. week of 1 to good business.

ROYAL: Corinne played to packed houses week of 2. Carmen is decidedly the best thing Corinne has done yet, and her dancing is perfection. Bernard Bellvin as the Torreador made a decided hit.

CHATHAM.—GRAND OPERA HOUSE: Dear Irish Boy to good business.

ST. CATHARINES.—GRAND OPERA HOUSE: Little Tycoon gave the best comic opera performance ever seen in this city; a business fair.

DATES AHEAD.

Manager and Agents of traveling companies will favor us by sending their dates, mailing them to us to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK: W. A. Brady's; Chicago, Ill., Nov. 14-15, Detroit, Mich., 22-23.

A PARLOR MATCH: Boston Nov. 10-11, Albany, N. Y., 12-13, Greenville 14, Utica 15, Troy 16, 17.

ANNE BURTON: Georgetown, Tex., Nov. 12-13, San Marcos, N. W. Brunswick 15.

AROUND THE WORLD IN EIGHTY DAYS: Fleming's; Grand Rapids, Mich., Nov. 10-15, Kansas City, Mo., 16-20.

ALONE IN LONDON: Ottawa, Kan., Nov. 12, Emporia 13, Junction City 14, Pittsburg 15.

AGNES HERNON: Rochester, N. Y., Nov. 12-13.

AGATHA SINGLETARY: Wausau, Wis., Nov. 12-13, Brillion 15, Weston 17, Waukesha 19, 20, Racine 21, Beloit 22, Madison 23, Chicago, Ill., 24-25.

FRANK DANIELSON: Grand Rapids, Mich., Nov. 12-13, Chicago 14-15, Toledo 16-17.

FROST AND FANSHEW: Amsterdam, N. Y., Nov. 12-13, Chatham 15-16, Hoosick Falls 22-23.

FLOY CROWELL: Fitchburg, Mass., Nov. 12-13, Little Falls 17-18, Ilion 20-21.

FRANCES REDDING: Ogdensburg, N. Y., Nov. 12-13, Little Falls 17-18, Ilion 20-21.

FRANK MAYE: Chillicothe, O., Nov. 12, Circleville 13, Troy 14, Urbana 15.

FRANK DAVIDSON: Hubbard, O., Nov. 12, Leetonia 13-15.

FERGUSON AND MACK: Springfield, Ill., Nov. 12-13, Bloomington 14, Peoria 15, Davenport 14, 15, 16, Sterling, Ill., 17-18, Rockford 18, Elgin 19, Racine, Wis., 20, Beloit 21, Madison 22, Chicago, Ill., 23-24.

PORT DONELSON: Grand Rapids, Mich., Nov. 12-13, Chicago 14-15, Toledo 16-17.

FAIRIES WELL: Memphis, Tenn., Nov. 12-13, Cairo, Ill., 14, Paducah, Ky., 15, Vincennes, Ind., 16, Terre Haute 17, Danville, Ill., 18, Springfield 19, St. Louis, Mo., 21-22.

FRANK DENNIS: Denver, Col., Nov. 12-13.

FAT ME'S CLUB: New York city Nov. 12-13, Brooklyn 14-15, Baltimore, Md., 22-23.

FANTASY (Baldwin): Galesburg, Ill., Nov. 12-13, Streator 14, Lafayette, Ind., 15-16, Springfield 17, 18, Zanesville 19, 20, Dayton 21, 22, Terre Haute, Ind., 23-24.

FANNY DRAVENPORT: Portland, Me., Nov. 12-13, Bangor 14, Lewiston 15, Amesbury, Mass., 16, Manchester, N. H., 17, Lowell, Mass., 18.

GREAT METROPOLIS: Brady and Welty's; Houston, Tex., Nov. 12-13, San Antonio 14-15, Austin 16, Fort Worth 17-18, Dallas 19-20, Tyler 21, Marshall 22, Hot Springs, Ark., 23, Pine Bluff 24-25.

GO-BOW-MOHAWK: Lehighton, Pa., Nov. 12, Cambria City, 13, Binghamton 14, Elmira 15, Corning 16, Hornellsville 17, Olean 18, Jamestown 19, Salamanca 20.

GREAT METROPOLIS '18: Klaw and Erlanger's; New York city Nov. 12-13, Bridgeport, Conn., 14-15, Paterson, N. J., 16-17, Philadelphia, Pa., 18-19.

GIVE-KEESE: Bismarck, Dak., Nov. 12, Jamestown 13, 14, 15.

G. G. COMEDY: Churchillville, O., Nov. 12-13.

GHOSTLY THEATRE: Nebraska City, Neb., Nov. 12-13.

GROVES' CELLAR DOOR: Gloucester, Mass., Nov. 12, Portsmouth, N. H., 13, Manchester 14, Easter 15.

GUILTY WITHOUT CRIME: Dubuque, Ia., Nov. 12, Rockford, Ill., 13, Jacksonville, Wis., 14, Grand Rapids, Mich., 17-18, Ann Arbor 19, Sandusky 20, Ashtabula 21, Oil City, Pa., 22, Erie 23, Bradford 24.

GRAY SPERBERS: Grand Rapids, Mich., Nov. 12-13.

GRIFFIN-DANES: Logan, Utah, Nov. 12, Salt Lake City 13, Ogallala 14, Cheyenne 15, Casper 16, Park City 17, Provo 18, Ogallala 19, Cheyenne 20.

GOD OLD TIMES: Philadelphia Nov. 12-13.

HELL BY THIS ENEMY: Columbus, Ga., Nov. 12-13, Macon 14, Augusta 1

THE NEW YORK DRAMATIC MIRROR.

- LITTLE SUGAR:** Columbia, Tenn., Nov. 12. Jackson 11, Union City 14, Putham, E., 15, Henderson 21, Princeton, Ind., 16, New Albany 19, Frankfort 21, Lexington 21, Danville 22, Knoxville, Tennessee 24.
- LIFE IN THE METROPOLIS:** Burlington, N. J., Nov. 12, Phoenixville, Pa., 13, Covington 14, York 14, Annapolis, Md., 17, Alexandria, Va., 18, Waynesburg 19, Lynchburg 20, Greensboro, N. C., 21, Charlotte 22, Spartanburg, S. C., 24, Newberry 25, Columbia 26, Sumter 27.
- LOST IN LONDON:** Rondout, N. Y., Nov. 12, Newburg 13, Hudson 14, Saugerties 15, Amsterdam 17, Saugerties 18.
- LEVEL LAND FAIRFIELD:** Richmond, Va., Nov. 12, Norfolk 13, Charlottesville 14, Lynchburg 15.
- LIVIN' THEATRE (Sharp's):** Fayette, Mo., Nov. 12-15.
- LEZIE MONTGOMERY:** Beeville, Tex., Nov. 12-15.
- LIBERTY LEWIS:** Denison, Tex., Nov. 12, Honey Grove 13, Paris 15.
- LIGHTS AND SHADOWS:** Shreveport, La., Nov. 12, Marshall, Tex., 13, Mackinaw 14, Sherman 15, Greenville 16, Texarkana 18, Hot Springs, Ark., 19, 20, Little Rock 21, 22, Fort Smith 23, Springfield, Mo., 24, Fort Scott, Kans., 25.
- LEWIS MORRISON:** Kingston, N. Y., Nov. 12, Albany 13-15, Troy 16-19, Syracuse 20-22, Oswego 24, Utica 25, Binghamton 26, Elmira 29.
- LATER ON:** Philadelphia Nov. 12-15.
- ME JACK (Walter Sanford's):** Newark, N. J., Nov. 12-15.
- MATILDE VICKERS:** Vicksburg, Miss., Nov. 12, Port Gibson 13, Natchez 14, Baton Rouge 15, New Orleans 16-20.
- MAGGIE MITCHELL:** Brooklyn, N. Y., Nov. 12-15, Philadelphia 17-20, Baltimore, Md., 21-24.
- MAE BRETONNE:** Webster City, Ia., Nov. 12, Fort Dodge 13.
- ME ANY BODY:** Cleveland, O., Nov. 12-15, Buffalo, N. Y., 13, Tonawanda 14, Niagara Falls 15, Lockport 16.
- MORTIMER COMEDY:** Macon, Ga., Nov. 12, Atlanta 13, Augusta 14, Charleston, S. C., 15-18.
- MAY HENDERSON:** Norwich, N. Y., Nov. 12-15.
- MRS. LESLIE CAREER:** X. Y. city Nov. 12-15.
- MOSEY MAD:** Brooklyn, N. Y., Nov. 12-15, Washington, D. C., 17-20, Philadelphia 21, 22.
- MACLEAN-PRESCOTT:** Dallas, Tex., Nov. 12-15, Ft. Worth 16, Waco 17-19, Temple 17, Brenham 18, Austin 19, San Antonio 22, Houston 23, Galveston 24, Beaumont 25, New Orleans, La., 26.
- MIDNIGHT CALL (Partick):** Rockford, Ill., Nov. 12, Beloit, Wis., 13, Janesville 14, Kenosha 15, Chicago, Ill., 17-20, Racine, Wis., 21, Elgin, Ill., 25, LaSalle 26.
- MIDNIGHT BILL:** Omaha, Neb., Nov. 12-15, Council Bluffs 13, Sioux City 14-15, Paul, Minn., 17-20, Minneapolis 20-22, Chicago, Ill., 23-Dec. 6.
- MORLAND CLARKE:** New Orleans, La., Nov. 12-15.
- MAUDIE GRANGER:** Kansas City, Mo., Nov. 12-15.
- MAUDIE BANKS:** Marlboro, Mass., Nov. 12-15, Springfield 13, Saratoga, N. Y., 14, Cohoes 15, Glens Falls 16, Cohoes 18, Albany 19, Troy 20-22.
- MASTER AND MAN:** Memphis, Tenn., Nov. 12-15.
- MILDRED NOEL:** Columbia, S. C., Nov. 12-15, Augusta 16, 17, Americus 18, Troy, Ala., 19, Tuscaloosa 20, Vicksburg, Miss., 21, Monroe, La., 22, Shreveport 23, Marshall, Tex., 25.
- MCKENNA'S FLIRTATION (Barry and Fay):** Louisville, Ky., Nov. 12.
- MAGE OF LIFE:** N. Y. city Nov. 12-15.
- MRI. AND AUGUSTINE NEUVILLE:** St. Paul, Minn., Nov. 12-15, Chicago, Ill., 16-20.
- MARIE WAINWRIGHT:** Harlem, N. Y., Nov. 12-15.
- MR. BARNES OF NEW YORK (Frank W. Singer):** Kansas City, Mo., Nov. 12-15, Omaha, N. B., 16-20, St. Joseph, Mo., 21, Des Moines, Ia., 22, Davenport 23, Chicago, Ill., 24-28.
- MARGARET MATHER:** Providence, R. I., Nov. 12-15, Brooklyn, N. Y., 17-20, Harlem, N. Y., 21-25.
- MARY WILLIAMS:** Nashua, N. H., Nov. 12-15.
- MODERN DOMINOS:** Concordia, Kans., Nov. 12-15, Clay Centre 13, Junction City 14, Manhattan 15, Topeka 17, Lawrence 18, Ottawa 19, Paoli 20, Fort Scott 21, Nevada, Mo., 22.
- NATIONAL GAS:** Louisville, Ky., Nov. 12-15, Indianapolis, Ind., 16-20.
- NEWTON BEERS:** Greeley, Col., Nov. 12-15, Colorado Springs 16, Pueblo 15, Canyon City 17, Trinidad 18, Los Vegas, N. Mex., 19, Santa Fe 20, Albuquerque 21, El Paso, Tex., 22.
- NAT C. SCOTT:** Springfield, Ill., Nov. 12-15, Terre Haute, Ind., 16, Evansville 17, St. Louis, Mo., 17-22, Cincinnati, O., 24-29.
- NEW YORK THEATRE:** Roanoke, Va., Nov. 12-15, Danville 17-20.
- NOSS MUSICAL COMEDY:** Union City, Tenn., Nov. 12-15, Brownsville 16, Milan 17, Jackson 18, Florence, Ala., 19-22, Holly Springs, Miss., 23, Water Valley 24, Grenada 25, Jackson 26, Yazoo City 27, Arkansas City, Ark., 28.
- N. S. WOOD:** Cleveland, O., Nov. 12-15, Chicago, Ill., 17-20.
- NEW YORK COMEDY (W. C. Tammis):** Bloomington, Ill., Nov. 12-15.
- NEVILLE McHENRY:** St. Louis, Mo., Nov. 12-15.
- ONE OF THE FINEST:** Chicago, Ill., Oct. 27-Nov. 25, Joliet 27, Ottawa 28, Kankakee 29, Champaign 30, Littlefield 31.
- ONE OF THE BRAVE:** Manchester, N. H., Nov. 12-15, Concord 13, Lawrence, Mass., 14-15.
- OLIVER W. WREN:** Dryden, N. Y., Nov. 12-15, Newark Valley 13, Wellsbury 14, Troy, Pa., 15, Canton 16, Horseheads, N. Y., 17, Tioga 18, Lawrenceville 19, Havana 20, Dundee 21, Dresden 22, Phelps 23, Savannah 24, Lyons 25.
- OLD JED PROUTY:** Bristol, Conn., Nov. 12-15, Woonsocket, R. I., 16, Putnam, Conn., 17, Willimantic 18, New London 19, Meriden 20, Danbury 21, Waterbury 22, Newburg, N. Y., 23, Bridgeport, Conn., 24, Philadelphia, Pa., 25.
- OLIVER BYRD:** Brooklyn, N. Y., Nov. 12-15.
- OLD HOMESTEAD:** Indianapolis, Ind., Nov. 12-15, Dayton 13, Lexington, Ky., 14, Frankfort 15, Columbus 16, Terre Haute 17, Evansville 18, Owensboro 19, Henderson 20, Louisville 21, Owensboro 22.
- OLIVER G. WARD:** Worcester, Mass., Nov. 12-15.
- PAYMASTER:** Philadelphia, Pa., Nov. 12-15, Harlem, N. Y., 16-20, Newark 21, 22.
- P.F. BAKER:** Indianapolis, Ind., Nov. 12-15, Milwaukee, Wis., 17-20.
- PRINCIPAL KELLOGG:** Indianapolis, Ind., Nov. 12-15, Chariton 16.
- PECK'S BAD BOY (Heath's):** Montclair, N. J., Nov. 12, New Haven, Conn., 13, Baltimore, Md., 17-20.
- PAT RONNEY:** Binghamton, N. Y., Nov. 12-15, Waverly 13, Tompkins 14, Schenectady 15, Philadelphia 16, Phillipsburg 17, Honesdale 18, Canton, O., 19, Akron 20, Bucyrus 21, Lima 22.
- PRIVATE SECRETARY:** Chicago, Ill., Nov. 12-15, Dubuque 16, Cedar Rapids 17, Des Moines 18, Sioux City 19, Council Bluffs 20, Kansas City, Mo., 21-25.
- PAUL KAVU:** Buffalo, N. Y., Nov. 12-15, Rochester 16, Syracuse 17, Albany 18, Utica 19, Binghamton 20, Saratoga 21, Troy 22.
- PRINCE AND PAUPER (Daniel Frohman's):** Chicago, Ill., Nov. 12-15.
- P. F. BAKER:** Indianapolis, Ind., Nov. 12-15, Milwaukee, Wis., 17-20.
- PRINCIPAL KELLOGG:** Indianapolis, Ind., Nov. 12-15, Chariton 16.
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- ROSE LIMA:** Piedmont, Mo., Nov. 12-15, Poplar Bluff 16, Batesville, Ark., 17, N-wester 18.
- RICHARD MANFIELD:** Washington, D. C., Nov. 12-15.
- ROSEN GLASS:** Richmond, Md., Nov. 12-15, Washington, D. C., 16, Chester, Pa., 17-20, Flemington, N. J., 18, Philadelphia, Pa., 19-20.
- RUNNING WILD:** Omaha, Nebr., Nov. 12-15, Midway 16, Van Winkle 17, Fitzpatrick 18, Belvoir, O., Nov. 19, Marietta 20.
- ROSE LIMA:** Piedmont, Mo., Nov. 12-15, Poplar Bluff 16, Batesville, Ark., 17, N-wester 18.
- RICHARD MANFIELD:** Washington, D. C., Nov. 12-15.
- ROSEN GLASS:** Richmond, Md., Nov. 12-15, New Carrollton 16, Washington 17, Belvoir 18, Belvoir 19, Marietta 20.
- ROCK-CHEMIST:** Memphis, Tenn., Nov. 12-15, Memphis 16, Atlanta 17, Atlanta 18, Birmingham 19, Boston 20, Cincinnati 21, Denver 22, Detroit 23, Fort Wayne 24, Louisville 25, New Orleans 26, New York 27.
- ROBERT DOWNEY:** Wheeling, W. Va., Nov. 12-15, Beaver Falls, Pa., 16, Titusville 17, Wernersville 18, Cleveland 19-20, Titusville 21, Pittsburgh 22, Philadelphia 23-25.
- ROBERT MANTELL:** Cincinnati, O., Nov. 12-15, Canton 16, Orrville 17, Salem 18, Bucyrus 19, Upper Sandusky 20, Marion 21, Kenton 22, Sidney 23, Wapakoneta 24, Union City, Ind., 25, Piqua, O., 26, Troy 27, Greenville 28, Marion, Ind., 29.
- ROCK-LANSING MUSICAL COMEDY:** Elmwood, Wash., Nov. 12, Snohomish 13, Sequim 14, Port Townsend 15, Olympia 16, Centralia 17, Chehalis 18, Vancouver 19, Oregon City 20, Forest Grove 21, McMinnville 22, Independence 23, Corvallis 24, Albany 25, Eugene City 26.
- ROSENTHAL:** Allentown, Pa., Nov. 12-15, Easton 13, Trenton 14, N. J., 15, New Brunswick 16, Reading 17, Pa., 18, Lancaster 19, Wilmington 20, Del., 21, 22, Norfolk, Va., 23, Richmond 24, Petersburg 25, New Castle 26, Pittsburgh 27, Altoona 28.
- ROSEMAN'S:** Delaware, O., Nov. 12-15, Springfield 16, Columbus 17, Cincinnati 18, Toledo 19, Akron 20, Bellwood 21, Columbus 22, Youngstown 23, Warren 24, Warren 25, Youngstown 26, Warren 27, Warren 28, Elkhorn 29, Elkhorn 30, Marion 31.
- ROSEMAN QUARTETTE:** Bainbridge, N. Y., Nov. 12-15, Rochester 13, Jamestown 14, Warren 15, Warren 16, Youngstown 17, Alliance 18, Elkhorn 19, Elkhorn 20, Dayton 21, New London 22, Newark 23, Bellevue 24, Flint, Mich., 25, Detroit 27, Grand Rapids 28, Marion 29.
- ROSS OPERA:** San Antonio Tex., Nov. 9-12.
- ROTH'S THIRTEENTH REGIMENT BAND:** Chattanooga, Tenn., Nov. 12.
- ROTHSCHILD:** Philadelphia Nov. 12-15, Washington, D. C., 17-20.
- ROTHSCHILD CLUB:** Danville, Pa., Nov. 12, Pittston 13, March Chunk 14, Scranton 15, Melrose, Mass., 17, Lowell 18, Hartford, Conn., 19, Naugatuck 20, West Winsted 21, Amherst, Mass., 22, Lawrence 23, St. Johnsbury, Vt., 25, Littleton, N. H., 26.
- ROSS-OPERA:** San Francisco, Cal., Nov. 12-indefinite.
- ROWE'S:** Sutton, Neb., Nov. 12, York 13, Fairmont 14, Geneva 15, Hebron, Kans., 17, Nelson 18, Belleville 19, Washington 20, Concordia 21, Junction City 22.
- MAGGIE GREENSBORO:** Cincinnati, O., Nov. 12-15.
- MCGUILL OPERA:** St. Paul, Minn., Nov. 12-15.
- MAGIE TEMPERE:** Philadelphia Nov. 12-15.
- N. Y. SWIMMING CLUB:** Sandy Hill, N. Y., Nov. 12, Ballston 13, Hoosick Falls 14, Amsterdam 15, Rochester 16, Buffalo 17, Olean 18, Corry, Pa., 19, Kane 20, Remsen 21, Erie 22, Union City 23, Greenville 24, No. Castle 25, Martin's Ferry, O., 26, Allegheny City, Pa., 27.
- ODICE MUSIC CONCERT:** Scranton, Pa., Nov. 12, Binghamton, N. Y., 13, Jamestown 14, Canton 15, Erie, Pa., 16, Syracuse 17, Geneva, N. Y., 18, Geneva 19, Genesee 20, Rochester 21, Buffalo 22.
- PAULINE HALL:** Opera, Cincinnati, O., Nov. 12-15, Indianapolis, Ind., 17-20, Cleveland, O., 21-22, Syracuse, N. Y., 23-25.
- POOR JONATHAN:** New York Oct. 24, indefinite.
- RINEHART OPERA:** Van Wert, O., Nov. 12, Paddington 13, Defiance 14.
- SWEDISH LADIES' ORCHESTRA:** Litchfield, Minn., Nov. 12-15, Willard 16, Marshall 17, St. Paul 18, St. Paul 19.
- SIRUS:** Orchestra, Norfolk 12, Wilmington, Del., 13, Baltimore, Md., 14-15, Scranton, Pa., 17, Wilkes-Barre 18, Philadelphia, Pa., 19, Reading 20, New Haven, Conn., 21, Boston, Mass., 22-25, Portland, Me., 27, Worcester, Mass., 29, Boston 30.
- SEA KING:** Toronto Can., Nov. 12-15, Philadelphia, Pa., 17-20.
- THE MERRY MONARCH (Francis Wilson):** Chicago, Ill., Oct. 20-Nov. 15, Boston, Mass., 17-Dec. 12.
- WILBER OPERA:** Cincinnati, O., Oct. 12-Dec. 20.
- VARIETY AND BURLESQUE:**
- BARTLOW BROTHERS:** Hamilton, O., Nov. 12, So. Charleston 13, London 14-15.
- BOSTON TRIO:** Virginia City, Nev., Nov. 12, Carson 13, Reno 14, San Francisco, Cal., 21-24.
- BRYANT-SAVILLE:** Jamestown, N. Y., Nov. 12, Youngstown 13.
- CITY CLUB:** Cleveland, O., Nov. 12-15.
- COHAN FAMILY:** Chicago, Ill., Nov. 12-15, Chicago Falls 13, Thompsonville, Conn., 14, Manchester 15, Holyoke 16, Providence 17, New Haven 18, New Bedford 19, Worcester, Mass., 20-22, Portland 23.
- FAY FOSTER BURLESQUE:** Wheeling, W. Va., Nov. 12, Rochester, N. Y., 13-15, Wellsville, O., 19, Erie, Pa., 21.
- GILLETTE:** Hoboken, N. J., Nov. 12-15, N. Y. city 17-22.
- GEORGE SUNS:** Albany, N. Y., Nov. 12-15.
- GAYLY PURLESQUE:** Troy, N. Y., Nov. 12-15.
- GUS HILL:** Detroit, Mich., Nov. 12-15, Toledo, O., 17-22, Cleveland 23-25.
- HOWARD BURLESQUE:** Pittsburgh, Pa., Nov. 12-15, Cincinnati, O., 17-20, St. Louis, Mo., 21-25.
- HERMANN'S TRANSALPINEURS:** San Francisco, Cal., Nov. 12-15, Los Angeles 20-22.
- HARRY WILLIAMS:** N. Y. city Nov. 12-15.
- HOWARD ALBRECHT:** Albany, N. Y., Nov. 12-15, Syracuse 16-19.
- HANLON-VOLTER AND MARTINETTE:** Portland, Ore., Nov. 12-15.
- HARVEY KERNELL:** N. Y. city Nov. 12-15.
- IDE'S STAR:** Cincinnati, O., Nov. 12-15.
- INTERNATIONAL VADEVILLE:** Minneapolis, Minn., Nov. 12, St. Paul 13-15, Chicago, Ill., 16-22, Philadelphia, Pa., 23-29.
- IRWIN BROTHERS:** Brooklyn, E. B., Nov. 12-15.
- LESTER AND ALLEN:** Rochester, N. Y., Nov. 12-15.
- LUCILLE'S NOVELTY:** Rome, N. Y., Nov. 12, Pulaski 13, Oswego 14, Fulton 15.
- LUDWIG'S GOLDEN GIRLS:** Baltimore, Md., Nov. 12-15, May, Davenport Burlesque, Buffalo, N. Y., Nov. 12-15.
- NIGHT OWLS:** Covington, Ky., Nov. 12-15.
- NIGHT OWLS:** Hartline, N. Y., Nov. 12-15.
- OUR AMERICAN STARS:** Chicago, Nov. 12-15.
- PAULINE HALL:** Burlesque, Cleveland, O., Nov. 12-15.
- ROBERTSON:** Stamford, Conn., Nov. 12-15.
- SHERIDAN-FLYNN:** Providence, R. I., Nov. 12-15.
- SAN DIEGO:** Boston, Mass., Nov. 12-15.
- ANN PASTORE:** Newark, N. J., Nov. 12-15.
- WEIER AND FIELD:** Newark, N. J., Nov. 12-15.
- WILLIAMS AND ORCH:** Chicago, Ill., Nov. 12-15, Louisville, Ky., 16-20, Cincinnati, O., 21-25.
- WHALEY AND MARTELL:** Providence, R. I., Nov. 12-15, Paterson, N. J., 21-25.
- AL. G. FIELD:** Logansport, Ind., Nov. 12, So. Bend 13, Mishawaka 14, Marion 15, Anderson 16, Muncie 17, Kokomo 18, Elkhart 19, South Bend 20, Elkhorn 21, Cedarville 22, St. Marys 23, Wauseon 24, Findlay 25.
- BURKIN BROTHERS:** Decatur, Ind., Nov. 12-15, Celina 16, Fremont 17, Ashtabula 18, Batavia 19, N. Y., 20, Albion 21, Columbus 22.
- BURT SHIRT:** Danville, Va., Nov. 12, Lynchburg 13, Beach and Bowers Northern, Monmouth, Ill., Nov. 12, Godfrey 13.
- BEACH AND BOWERS:** Southern, Monroe, La., Nov. 12, Steeplechase 13, Henderson, Tex., 14.
- CLEVELAND CONSOLIDATED:** New York City, Nov. 12-15.
- CLEVELAND MAGNIFICENT:** Nashville, Tenn., Nov. 12-15, Cairo, Ill., 16, Decatur 17, Peoria 18, Chicago 19.
- GEORGE ELLIS:** Ellensburg, Wash., Nov. 12-15, Seattle 16, George Wilcox, Fort Worth, Tex., Nov. 12-15, Denison 16, Dallas 17, Corsicana 18, Tyler 19, Sherman 20, Monroe 21, Jackson, Miss., 22, Meridian 23, Birmingham, Ala., 24.
- GEORGE ELLIS AND SISTER:** Salida, Col., Nov. 12-15, Aspen 16, Leadville 17, Buena Vista 18, Gunnison 19, Montrose 20, Silverton 21, Ouray 22, Durango 23.
- GEORGE GUNDA:** Omaha, N. Y., Nov. 12, Rhinebeck 13, Newburgh 14, Poughkeepsie 15, New York 16, Albany 17, Troy 18, Schenectady 19, Utica 20, Binghamton 21, Rochester 22, Elmira 23.
- LOW JOHNSON:** Denver, Colo., Nov. 12-15.
- MAX AND YVONNE:** New Orleans, La., Nov. 12-15.
- MONTGOMERY AND SISTER:** Eugene, Ore., Nov. 12-15.
- PRIMROSE AND WEST:** Pacifica, Pa., Nov. 12-15, Richmond, Ind., 16, Crawfordsville 17, Danville, Ill., 18, St. Louis, Mo., 19-20.
- THAYER:** Waterbury, Conn., Nov. 12, Danbury 13, Poughkeepsie 14, Albany 15, Troy 16, Schenectady 17, Utica 18, Binghamton 19, Binghamton 20, Rochester 21, Elmira 22.
- MISCELLANEOUS:**
- RO**

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